

Master's thesis

Andreas Dundas Helgheim

# The Downshift Mechanism

Saturating the Charts of the 2010s

Master's thesis in Musikkvitenskap

Supervisor: John Howland

May 2022

NTNU  
Norwegian University of Science and Technology  
Faculty of Humanities  
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## Abstract

Through the 2010s, the pop song formula underwent its biggest change since the 1960s. In the established setup, a common trait was to continuously increase the dynamic and textural intensity from verse to chorus. The latter was the undisputed sectional highpoint, and it was followed by an intensity reduction for the next verse, repeating the formula.

However, in the 2010s, this highly conventional setup was marginalised. Songs began, along the course from verse to chorus, to reduce the textural and dynamic energy instead of continuously increasing it. Such reduction became normalised in 2010s pop and will be called a "downshift." It resembles a breakdown as known from electronic dance music – EDM. A breakdown reduces the intensity, which can then be rebuilt for a following climactic instrumental section, known as a drop. Terms and abbreviations are listed on page x.

This thesis studies the pop form development of the 2010s through close analyses of the top 10 popularity rankings of the Billboard Hot 100 from 2010-2018. The research reveals the following statistics, among others, in the first chapter of the thesis:

- Downshift use in the Top 10 increased to 74 % in 2018 from 28 % in 2010.
- Climactic choruses as sole highpoints following continuous no-breakdown intensification were reduced to 15 % in 2018, from 64 % in 2010.

The drop is considered in this thesis to be important for the establishment of downshifts, although the use of drops went in and out of fashion in the 2010s. The mid-chapters of the thesis elaborate how major pop acts began incorporating the drop into their music, in various ways. The drop was included as a formal part, not only as a stylistic influence. The formal usage marks a break with earlier inclusions of EDM devices – up until the late 2000s these devices were usually incorporated into the conventional pop form setup in a mainly stylistic and non-formal manner, thereby subordinated.

The experimenting with the drop by the 2010s major artists led to several different manifestations of both the drop as musical material and the affiliated DJ-producer role as a performing role. In the early 2010s this material was of a simplistic manner, sounding almost as chord progressions.

Around the mid-decade drops could also include lead phrases made with vocal material, but played through a keyboard or otherwise prepared by a DJ-producer. The human-source material can then be concealed at the beginning of the phrase, before being revealed gradually. It can also be positioned ambiguously in the middle on an imaginary spectrum between human and a synth-like instrument, so that both these interpretations can be plausible. Thereby, the performance and lead-role can belong equally both the DJ-producer and vocalist at the same time. The technique will be elaborated and called "phrase-sharing."

The last chapter reveals that the downshift became embraced by major acts and in non-EDM-style songs. This music shows how the mechanism could be utilised in any pop or rock song also if the chorus is the highpoint. One possibility is an overt application through suddenly reducing the dynamic intensity and removing textures at the entrance of a chorus. Subtle downshifting is also pointed out in mid-verses and pre-choruses, a use which marks a second degree of evolution for the downshift mechanism.

Ultimately, the EDM influence opened two specific doors for non-EDM pop: one is the possibility for using instrumental non-chorus parts as song highpoints, and another is performing breakdowns and re-intensifying at various places in the form, allowing novel types of flexibility also in verse-chorus pop songs through dynamic and textural variation.

## Sammendrag

Poplåttformelen gjennomgikk i 2010-årene sin største endring siden 1960-tallet. I den etablerte formelen var det vanlig å øke intensiteten kontinuerlig fra vers til refreng, via dynamikk og tekstur. I dette form-oppsettet er refrenget det udiskutable høydepunktet, før den musikalske energien reduseres til andre vers og formelen gjentas.

Denne konvensjonen ble satt kraftig tilbake i 2010-årene. Mange sanger begynte å redusere intensiteten i dynamikk og tekstur ikke bare etter refrenget, men også på vei inn mot det, lenge etter at verset hadde satt i gang. Denne formen for reduksjon ble normalisert i løpet av tiåret og vil kalles for en "nedgiring." Dette gjensker en mekanisme som kalles "breakdown," og som er vanlig i elektronisk dansemusikk – EDM. Her brukes mekanismen for å redusere intensiteten før den gjenoppbygges mot et klimatisk instrumentalparti kjent som et "dropp." Disse begrepene beskrives under "Terms and Abbreviations" på side x.

I arbeidet med denne masteroppgaven har topp-ti-segmentet fra *Billboard* sin "Hot 100-liste" blitt gjennomgående analysert fra 2010 til 2018. Analysen har ført til blant annet følgende statistiske funn, som blir presentert i det første kapittelet:

- Bruken av nedgiring i topp-ti-segmentet økte til 74 % i 2018, fra 28 % i 2010.
- Bruken av refreng som eneste høydepunkt etter en kontinuerlig intensivering fra versets start, ble redusert til 15 % i 2018, fra 64 % i 2010.

Droppet kan anses som viktig i etableringen av nedgiringsmekanismen, selv om droppet som formdel kom og gikk i 2010-årene. Midtkapitlene i oppgaven utbroderer hvordan store artister og band inkorporerte droppet som formdel, på vidt forskjellige måter. Dette markerer et brudd med tidligere former for bruk av EDM-virkemidler – fram til slutten av 2000-årene var det vanlig at virkemidlene ble tilpasset, satt inn i, og dermed underordnet, den konvensjonelle poplåttformelen.

Ekspimenteringen med droppet i 2010-årene førte til flere forskjellige varianter av droppet som musikalsk materiale, samtidig som at DJ-produsent-rollen kunne bli definert som en utøverrolle. Tidlig i tiåret var gjerne materialet relativt simplistisk, ikke langt unna å høres ut som rene akkordprogresjoner.

Rundt midten av tiåret kunne droppet også ha med solistiske fraser der selve lyden var hentet fra menneskelig vokal, men at denne ble spilt gjennom et keyboard eller programmert på beslektet vis av en DJ-produsent. Dermed kan den menneskelige opprinnelsen til materialet være skjult først, før den gradvis avdekkes gjennom spillingen. Lydkilden kan da visualiseres til å ligge midt mellom menneskestemmen og et synth-lignende instrument, slik at begge kategorier kan være gyldige fortolkninger. Da kan både DJ-produsenten og vokalisten ha likelydende eierskap til fremføringen og solistrollen. Denne teknikken vil bli behørig beskrevet, og kalt for "frasedeling."

Siste kapittel omhandler hvordan store popartister og band kunne dra nytte av nedgiringsmekanismen utenfor EDM. Dette viser hvordan mekanismen kunne bli en mulig ressurs for enhver sang i pop og rock, også hvis disse skulle ha refreng som høydepunkt. Dette kunne bli gjort på en tydelig måte gjennom å brått redusere dynamikk og fjerne tekstur ved inngangen av et refreng. Mer subtile metoder ble også brukt, da i vers og pre-refrenger, noe som markerte at nedgiringsmekanismen utviklet seg et steg videre.

Innflytelsen fra EDM åpnet to spesifikke dører for allmenn pop: én er at det ble konvensjonelt å velge instrumentaldeler som høydepunkt i låtene. En annen ny mulighet er å gire ned og gjenoppbygge intensiteten i en låt på forskjellige plasser i formen. Dette tillater nye former for fleksibilitet også i låter med typisk vers-refreng-struktur.





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## Terms and Abbreviations

<b>Term</b>	<b>Explanation and Eventual Reference</b>
Appendix	The appendix of this text is a large-body formal analysis of all <i>Billboard</i> Top 10 songs from 2010-18.
<i>Billboard</i> Top 10	The top 10 songs of <i>Billboard Magazine's</i> chart <i>Billboard</i> Hot 100. Arguably the most important commercial chart in pop.
Build-up	Formal part originating from EDM. Its role is to build tension for the following part, likely a drop, by intensifying rhythms and texture. See chapter 1's page 18.
Build-up mechanisms	All elements and techniques used to gradually increase intensity through a build-up. All risers are included, but also systematic thickening of textures and increasing dynamics in several steps.
Chart spot	A spot in the chart, meaning that for a Top 10 weekly chart, 520 or 530 chart spots are counted each year. See chapter 1's page 4, footnote 18, or pages 15-16.
Compound Cycle	See "round (formal)"
Downshift	A structural reduction of dynamic and textural intensity along the way from verse to the sectional highpoint. See chapter 1's pages 2-3.
DAW	Digital Audio Workstation. Studio software that can be used to record, mix and master music. See "MIDI."
Drop	Contrasting the preceding build-up, made up of relatively few elements like steady drums, heavy bass and a lead melodic line. See chapter 1's page 18-19.
EDM	Electronic Dance Music. A genre of music, and also a style of commercial pop (pop as in the popular music style).
Highpoint	A returning climactic peaking part of a formal cyclic round, typically a chorus, post-chorus or drop.
MIDI	Computer language used for recording/plotting and playing back music. See chapter 4's pages 71-72.
Phrase-sharing	When a phrase played by one performer is wholly or partly used in the performance of another performer, while keeping some significance provided by the original phrase.
Post-chorus	A formal part that is a prolongation of the chorus, maintaining or intensifying the sonic energy. See chapter 1's page 11-12.
Riser	A musical element that can create an illusion of upwards motion and rising energy – swoosh sounds, gliding pitch, shortening rhythmic values. See "build-up."
Round (formal)	A larger combined formal section consisting of for instance first verse, first pre-chorus and first chorus. Synonymous with compound section or formal cycle.
Texture	The combination of sounds equals the texture. Adding or removing textures are used in many cases to steer the intensity, and it can be used rather harmonic development. See chapter 1's page 3-4.
VST	Virtual Studio Technology. An umbrella categorisation of all tools that can be used inside a DAW, from processing tools like EQ and compressor, to music instruments like synths and samplers. See also chapter 4's pages 71-72 and 80-82.

## Preface

This thesis explores how the pop song formula was challenged and altered throughout the majority of the 2010s. Through this period, EDM-friendly top-tier pop songs began to systematically break down and rebuild their energy somewhere before their sectional highpoint parts. These are the peaking parts of the larger repeating structures in a pop song. The perhaps most-known example of a conventional highpoint is the chorus in verse-chorus songs. However, many songs of the 2010s included a breakdown mid-way from verse to chorus. In pop, this mechanism originates from 1970s and was pioneered by disco DJs through stripping away many elements of the mix. As for the 2010s pop, the EDM genre was a catalyst through its formal parts build-up and drop. Important constituent mechanisms were breakdowns and risers, where the former seems to have had the most lasting influence. The latter is a widely defined term for elements that gradually increase intensity through either pitch or rhythm.

This work is not meant to be about popular music, although pop music is everywhere in it. This is not a research specifically on EDM, but that umbrella genre is nevertheless one of the driving forces behind the music discussed in the thesis. This is also not a story about Calvin Harris, Rihanna, Taylor Swift, David Guetta, Seeb, Skrillex, Diplo, Justin Bieber, Coldplay, 21pilots, Bruno Mars, Ariana Grande or Harry Styles, yet these artists and bands fuel the narrative of the thesis. Nor is this text about relating to Stravinsky, Chopin or Mozart, yet some common mechanisms, both musical and interpretational, show that different genres can be fundamentally interrelated although sounding and behaving fundamentally different. The most accurate to say is that this thesis studies “change” within a musical genre – and that it also may happen unnoticed, as our focus is on something familiar. This is a study on the workings of genre.

This study is structured through individual chapters that continuously add pieces to a larger coherent puzzle. The full image of the puzzle needs each chapter to make sense, yet the chapters are laid out as to also work independently. One can jump right into any chapter that seems exciting, without reading any other chapter in advance. The first and last chapters are most effective for an overview of the bigger picture, while the middle chapters focus on important details and can be more on the technical side.

The long process of analysing, researching and writing has led to several changes and adjustments to the focal points. First, my initial theory was that drops had taken over pop music and were to be found everywhere in top ten chart music. I was even about to hold a student-forum presentation on that theory after some promising initial analysis of 2012 *Billboard* Top 10 weekly charts. However, the focus had to be changed at the last minute when proven wrong by analysis of sample weeks of later years, with almost no drops. Build-ups looked promising as the next object of examination, but further analysis surprisingly showed that build-up mechanisms were nowhere near being used by a majority of songs. From there, the direction was changed to choruses that begin at low dynamic and textural intensity before raising it, with or without use of build-up mechanisms. Again, the analyses said “no,” however revealing that I was getting a little closer. Eventually, the analyses revealed one lasting influence that is used by a majority of songs, increasingly and over several years. Pop songs were systematically employing different ways of reducing some of their energy before their dynamic sectional highpoint, regardless if this was a chorus, post-chorus or drop.

The full analysis is provided as an appendix. It is rather large for a thesis, but it cannot be trimmed nor excluded. That would remove the information on which I base my research and claims, which will then become scientifically invalid. The scientific method approach makes it both customary and obligatory to provide the material for reference.

### **Main Objectives: Three Form-related, One Technical**

The main objective is to pin-point *what* has taken place – that a downshift can potentially be used as a breakdown device at several places during the form’s compound sections. A downshift does not have to occur in or before a set specific formal part, nor does it have to be connected to any EDM stylistics. This arrival can be awaited in the last chapter.

The second objective is to suggest in detail *how* it took place – through key moments in the 2010s negotiation between EDM and pop, leading to new formal options where downshifting is intrinsic. Key to this objective is elaborating how major hit songs thrived on formal and stylistic ambiguity, with material that fit descriptions of more than one style or part. These songs enabled both singer and DJ-producer as lead performers.

The third and technical objective is to describe how EDM-keyboard and pop-vocal material could merge into singular lead lines – one waveform, two essential performers. This technique will be called “phrase sharing” and will subsequently proceed into a larger variant of “stage sharing” – one musical centre stage, two equally leading performers.

The last objective is to provide high-quality analyses that can help to enable precise identification of recent trends, many of which have not been deciphered yet.

### **What to Expect from the Chapters**

The first chapter will present what the downshift is and how it took over the *Billboard* Top 10 charts. Some key explanations will be eventually provided on form and genre understandings. The method of analysis will be described and important theory will be listed. The next page also has a reading guide to the extensive analysis material.

The middle chapters will provide in-depth analysis of major hit songs who exemplify moments of evolution and adaptations in Top-10-pop form, using EDM stylistics. The first examples show DJ-producers and corresponding musical lead content receiving the prime placement in the form. Then around the mid-decade this placement and content in similar-type songs was negotiated to also merge with vocalist content. This relied on ground-breaking use of technology that will be revealed to allow prime placement simultaneously to both singer and DJ-producer.

The concluding chapter look beyond EDM style and show how the downshift can be used before and with the chorus, to modernise popular music across sub-genres such as hip-hop, RnB, ballad rock and rap-rock. Relevant comparisons are done to stylistically similar hit songs from earlier decades as to point out clear formal opposites.

### **Technical and Style Approaches**

- Explanations of concepts and theory will in general be presented alongside relevant examples in the concerned chapters. This is to keep the text from becoming tedious.
- The appendix has its own page numbering, to easily connect week numbers and year.
- Footnotes may occur in text and not at a period, to help connect the footnote and the text to which it applies.
- With large online sources, paragraphs are counted and given for easy reference.
- A human factor is present in analysis and other labelling. The undersigned may label something as X, that others would call Y, or vice-versa. This is unproblematic, as will be described on page 21, and will not inflict any significant change to the big picture.
- Footnotes will identify paragraphs when referring online texts, although unusual, as a courtesy to any reader who wants to locate the information from the source quickly.
- The formatting of this thesis follows recently updated NTNU style suggestions. Key changes from earlier standards are use of a non-serif font with a line spacing of 1,15.



## How to Save Time in the Appendix

The appendix is a mass analysis of all *Billboard* Hot 100 Top 10 songs from 2010-18. Its data is arranged in a three-step hierarchy. *Graphs* in the thesis text display data from the appendix' *yearly front pages*, which summarise data from *weekly charts*. All data is provided for scientific transparency, highly compressed as to be attainable. This saves around 550 pages, one per song. The only priority is song form. Instruments, style, bar numbers et cetera, are not provided. A bullet-point explanation is provided along with table 0.1's example analysis of "We Found Love"<sup>1</sup> from its Top-10-debut week chart.

<b>41/2011: Week number 41, ending Oct 15</b>		
<b>Summary and numbers:</b>		
<ul style="list-style-type: none"> <li>- 3 songs with drop as highpoint</li> <li>- 2 songs with post-chorus as highpoint</li> <li>- 2 songs with low/high chorus as highpoint</li> <li>- 6 songs with raised chorus as highpoint               <ul style="list-style-type: none"> <li>o 4 of these are without downshift or post-extension highpoint</li> </ul> </li> <li>- 5 songs with one or more downshifts</li> <li>- 5 songs with one or more build-up parts</li> </ul>		
#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
9	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4

**Table 0.1 Appendix Example<sup>2</sup>**

### *Various Additional Notes on the Appendix*

- The referenced appendix pages correspond with week numbers, found on the top line.
- All highpoints for one week are counted and listed as a summary on top of the page.
- The combination of formal parts is deemed more important than categorisation of formal outline types.<sup>3</sup> This reveals three different highpoint arrangements in "Love."
- On the "F" line, song parts are labelled with letters in order of appearance. A dash marks a new cycle. In "Love," the first counted part, A, is the verse, starting at 0:07.
- On the "D" line, all parts are named in the same order, up until the cycle restarts. Eventual additional parts are listed one by one, illustratively "F = Bridge. G = Solo."
- Intros, outros, links, short interludes, breaks and such are all labelled X if not altering the form. In "Love," the 0:00-0:07 intro and 2:07-2:14 interlude are both labelled X.
- Highpoints letters are marked in bold. A part can be labelled as both non-highpoint and highpoint, as the chorus C here. At 0:37-0:52 it is not, but it is at 1:52-2:07.
- Highpoint type description and downshift identification are in italics to help exposure.
- Downshifts are identified with timings, but only if they occur in the foundational parts of the songs, not after the first two rounds of the formal setup.
- Build-up parts and mechanisms are specified in text, as early and clearly as possible.

<sup>1</sup> Rihanna ft. Calvin Harris, "We Found Love," written by Calvin Harris, on *Talk That Talk*, (online album, US: Def Jam Recordings, 2011), <https://open.spotify.com/track/6qn9YLKt13AGvpq9jfO8py?si=c3127aa2d5284641>

<sup>2</sup> Appendix: 41/2011.

<sup>3</sup> John Covach and Andrew Flory, *What's That Sound* (Fourth edition, London, UK: W.W. Norton & Company Inc., 2015), 10-18.



# Chapter 1

## Introduction

### New Rules for the Pop Song

Through the 2010s, the structure of a branch of pop songs changed dramatically. Certain mechanisms of EDM had a strong influence on the “song recipe” in regard of the dynamic and textural development, enhancing the rules for preparation of a chorus. One can imagine a practical question from the viewpoint of someone producing a pop song: for which parts do we apply musical pressure and where should we ease off? Since the mid-1960s, a likely solution would be to have the intensity peaking in the chorus, making it “larger-than-life,” as described by Walter Everett in *Foundations of Rock*.<sup>1</sup> After the chorus, the intensity would then ease off for the second verse. This is a verse-chorus-centred song development.<sup>2</sup> In the 1960s, variants of the verse-chorus formal outline had developed to become a major factor in no. 1 songs on the *Billboard* Top 100, and around the 1980s they had become near-ubiquitous.<sup>3</sup>

In the years prior to the 2010s, the verse-chorus form solutions were omnipresent not only in contemporary popular music, but also integrated in culture and resonating with technological development. Night club dance floors were teeming with hits like the Beyoncé song for all the “Single Ladies,” P!nk singing to “Get the Party Started,” Britney Spears trying to avoid a “Womanizer,” and Lady Gaga having recently arrived with “Poker Face.” Many iPods of the day surely played some piano-driven love-related songs: Rihanna telling an unfaithful partner to “Take a Bow” and Sara Bareilles *not* going to write a “Love Song” for the wrong reasons. The acoustic guitar was used for both urban and country sound. Across this spectrum, Beyoncé sang about kicking out an ex in “Irreplaceable” the same year that the first iPhone came out. Fergie stated how “Big Girls Don’t Cry” and Taylor Swift rendered a modern version of *Romeo and Juliet* in the song “Love Story.” Abundant use of auto-tune was heard in hip-hop and RnB, in for instance Lil Wayne and Static Major song “Lollipop,” and from T-Pain and Akon singing about flirting with the “Bartender.” Pop rock bands were also greatly represented by the likes of Coldplay and the stadium-format trademark “Viva la Vida,” Kings of Leon with “Sex on Fire,” and The Fray with songs like “You Found Me.”

All the songs mentioned above are verse-chorus songs with choruses that are definitely the song *highpoints*<sup>4</sup> – the song parts that the various types of intensity

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<sup>1</sup> Walter Everett, *The Foundations of Rock: From Blue Suede Shoes to Suite: Judy Blue Eyes* (UK: Oxford University Press, 2009), 145-46.

<sup>2</sup> Covach and Flory, *What’s That Sound?*, 18.

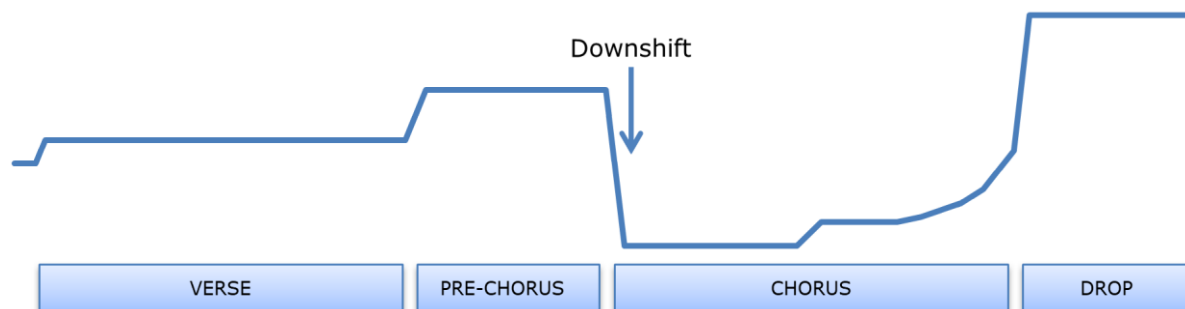
<sup>3</sup> Ralf von Appen and Markus Frei-Hauenschild, *AABA, Refrain, Chorus, Bridge, Prechorus – Song Forms and their Historical Development*, In *Online-Publikationen der Gesellschaft für Populärmusikforschung*, edited by Von Appen, Ralf, Doehring, André and Phelps, Thomas. Jahrgang 13 (2015) (Online publication, Germany: 2015), 73.

<sup>4</sup> The term highpoint brings about an intuitive imagery, and is adopted from Nate Sloan and Charlie Harding, who use it widely. Alternatives are sectional “peak” or “climax.” Nate Sloan and Charlie Harding, *Switched on Pop* (New York, US: Oxford University Press, 2019), 51;

Nate Sloan and Charlie Harding, “D.O.C. (Death of the Chorus) with Emily Warren” (on the *Switched on Pop* podcast, Jan. 12, 2021), 5:45ff, 16:50ff, <https://switchedonpop.com/episodes/doc-death-of-the-chorus-with-emily-warren?rq=chorus>

development lead up to in the larger repeated compound sections.<sup>5</sup> Many of the songs are also culturally significant for various reasons like popularity and fame of the artists, songs or parts, and even stylistic tools.<sup>6</sup> For instance, the “Single Ladies” chorus of Beyoncé can potentially have everyone at party anywhere in the English-speaking world sing along about “put[ting] a ring on it.”<sup>7</sup> Thereby, the chorus is reinforced not only in popular music, but also in popular culture. Therefore, when re-imagining the music creator’s initial question of where to increase intensity and dynamics, a justifiable answer right before the 2010s might have been to continuously increase the dynamics and intensity towards the chorus, to make it larger than life, just like Everett describes.<sup>8</sup>

However, in the 2010s, the possible answers to the questions of how to distribute musical intensity, became altered following a collective revision – towards the end of the decade, most pop-song choruses became subjected to a slightly different formal development. It was induced by A-list artists in the *Billboard* Top 10 charts. Specifically, there was introduced, established and evolved an EDM-breakdown derivative, defined in this thesis as the *downshift*.<sup>9</sup> A downshift occurs when the dynamic and textural intensity of a song is reduced – structurally, not briefly – along the way from verse to the peaking sectional highpoint such as chorus, post-chorus or drop. Figure 1.1a illustrates a downshifted chorus followed by a drop, while figure 1.1b illustrates a downshifted pre-chorus before a dynamically raised and texturally intensified chorus. The former is exemplified by Taylor Swift’s “I Knew You Were Trouble” at 0:40.<sup>10</sup> The latter is in Bruno Mars’ “24K Magic” at 1:01.<sup>11</sup>



**Figure 1.1a Downshifted Chorus Preceding a Drop**

<sup>5</sup> John Covach describes a larger enclosed formal section type consisting of both verse and chorus. This is the “A part” in the definition of “compound AABA form.” Covach and Flory, *What’s That Sound?*, 299, 312, 374-75, 381, 427, 474.

<sup>6</sup> People may not know every auto-tuned artist, but the auto-tuned voice of for instance Lil Wayne can still bring about a sonic image of the 2000s.

<sup>7</sup> Beyoncé, “Single Ladies (Put a Ring on It),” written by Christopher [Tricky] Stewart, Terius [The Dream] Nash, Thaddis Harrell, and Beyoncé, on *I Am... Sasha Fierce* (online album: Columbia, 2008),

<https://open.spotify.com/track/5R9a4t5t500IsznsrKPVro?si=f0d3bcde8e0d4e85>

<sup>8</sup> Everett, *Foundations of Rock*, 145-46.

<sup>9</sup> By virtue of immediacy, the one-word label “downshift” deliberately omits technically precise prefixes like “mid-section” or “pre-climactic.” This is to avoid a tedious discussion.

<sup>10</sup> Taylor Swift, “I Knew You Were Trouble,” written by Max Martin, Shellback and Swift, on *Red* (online album, United States: Big Machine Records, 2012),

<https://open.spotify.com/track/6FB3v4YcR57y4tXFcdxI1E?si=5db569f5ff484826>

<sup>11</sup> Bruno Mars, “24K Magic,” written by Mars, Philip Lawrence and Brody Brown, on *24K Magic* (online album: Atlantic Recording Corporation, 2016),

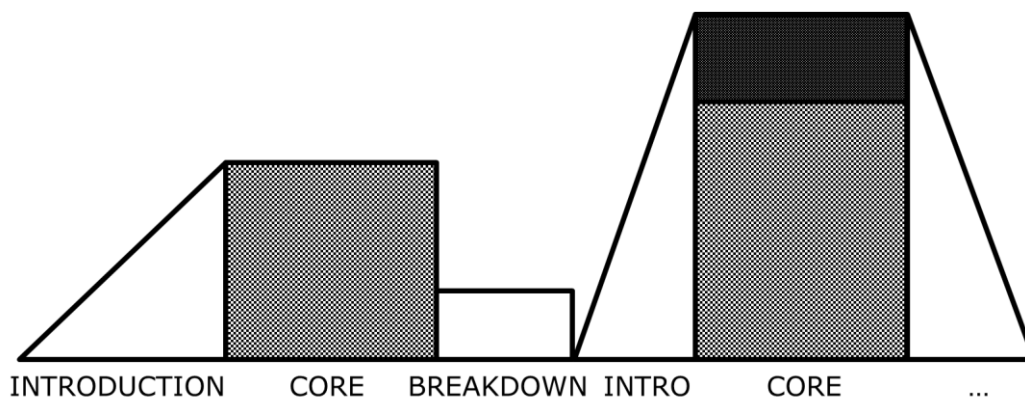
<https://open.spotify.com/track/6b8Be6ljOzmkOmFslEb23P?si=10dbb59366ca4c16>



**Figure 1.1b Downshifted Pre-chorus Followed By Chorus**

To perform such reduction goes against pre-2010s conventional expectations of dynamic and textural development, dating back to the mid-1960s. Jay Summach describes a set norm expectation of continuously building momentum – rising and eventually thickening when moving from verse to pre-chorus and a climactic chorus, only taking the foot of the gas for the second verse.<sup>12</sup> This reduction is at the beginning of a new cycle, as expected in pre-2010 pop form and thereby not a downshift. The same goes for a reduction before, during or after a bridge. It is useful to label the sectional setup as having larger cycles,<sup>13</sup> rounds, sections or compounds.<sup>14</sup> All these labels will be used interchangeably.

One description of the EDM predecessor breakdown is by an EDM producer named Stanley, whose sketch was drawn in conversation with Mark Butler and reproduced by the latter in *Unlocking the Groove*. It shows a form outline of a prototypical EDM track, with an introduction first, and then a “core” plateau. After the core, a breakdown at around the middle of the song functions to reduce the overall energy, thereby preparing for a reprise “core.” Figure 1.2 is a third-generation reproduction, following Butler.<sup>15</sup>



**Figure 1.2 “Stanley’s Sketch” – Prototypical EDM form**

A breakdown equivalent in modern pop was described by Asaf Peres in 2016. Sudden removal of musical elements can induce a sonic void, creating intensity and suspense, anticipating the return of sonic energy. Peres defines this as a fundamental principle in a larger concept of *Sonic Functions* – sonic-textural development as an important factor in modern pop music. These functions are disengaged from harmony, capable on their own

<sup>12</sup> Jay Summach, “The Structure, Function and Genesis of the Prechorus” (in *Music Theory Online, Volume 17, Number 3*, Society for Music Theory, 2011), paragraphs 2 and 25, <https://mtosmt.org/issues/mto.11.17.3/mto.11.17.3.summach.html>

<sup>13</sup> Jay Summach, *Form in Top-20 Rock Music, 1955-1989* (PhD diss., US: Yale University 2012), 117.

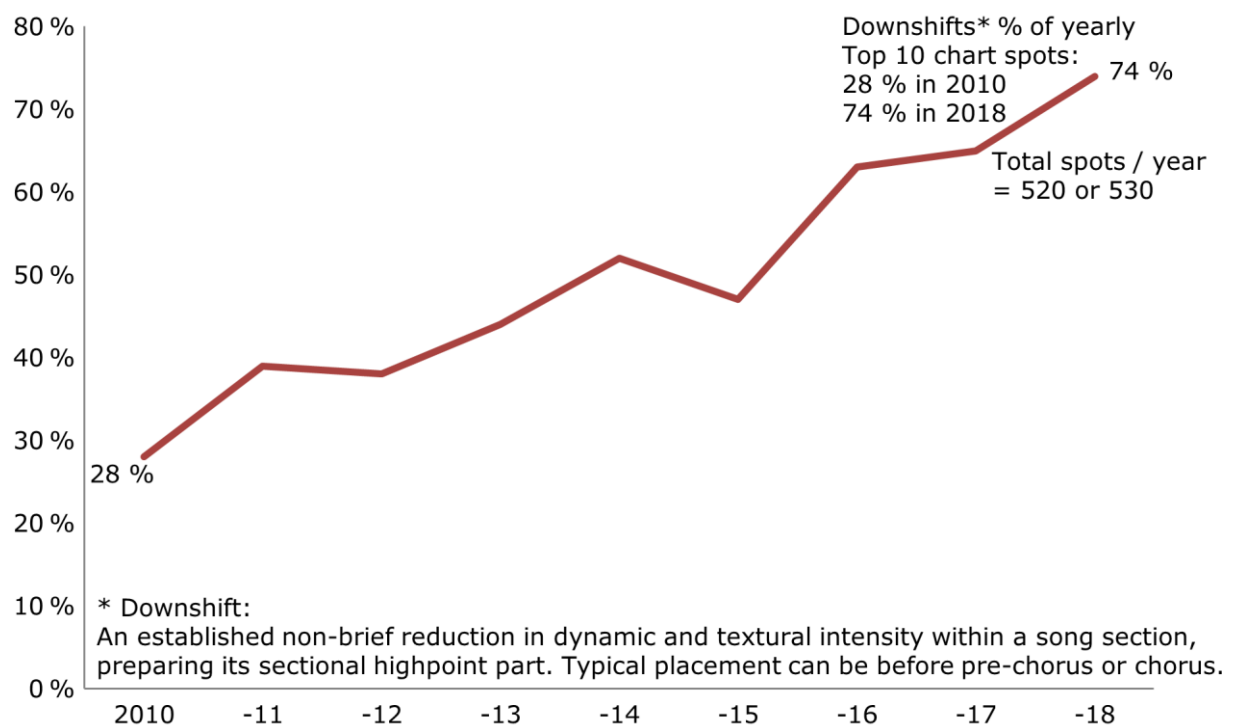
<sup>14</sup> Covach and Flory, *What's That Sound?*, 299, 312, 374-75, 381, 427, 474.

<sup>15</sup> Mark J. Butler, *Unlocking the Groove: Rhythm, Meter and Musical Design in Electronic Dance Music* (Bloomington and Indianapolis, US: Indiana University Press, 2006), 221-22.

to drive anticipation, tension and release.<sup>16</sup> A downshift relies on such principle, whether or not the song plays up its harmonic aspect. Everything connects with an eye-witness account of Butler, noting how a live DJ would remove the beat and then build anticipation and suspense in the crowd from distorting the remaining sounds. Finally, as the DJ brought the beat back in, the crowd’s anticipation found release, turning into “fists in the air and [screams of] joy.”<sup>17</sup>

### It Is the Downshift That Took Over – Formal Parts Never Did

Fundamental to this text, all *Billboard* Top 10 songs from 2010 through 2018 have been analysed. The findings show that downshifting became commonplace in the Top 10 in the 2010s, with some traction already in 2010 although not fully established. In 2018, it had become preferred by a great majority. Figure 1.3 shows that of all Top 10 chart spots,<sup>18</sup> 28 % had a defining downshift present in 2010, compared to 74 % in 2018.



**Figure 1.3 Downshift Evolution in the *Billboard* Top 10, 2010-18<sup>19</sup>**

Such an increase may lead any music theorist, including the author, to instinctively assume a matching increase in use of EDM formal devices build-ups and drops in the Top 10. However, as figure 1.4 shows on the next page, both these devices came and went in the 2010s. In fact, already in 2018, both the drop and also the use of build-up mechanisms were rarely observed in the Top 10.

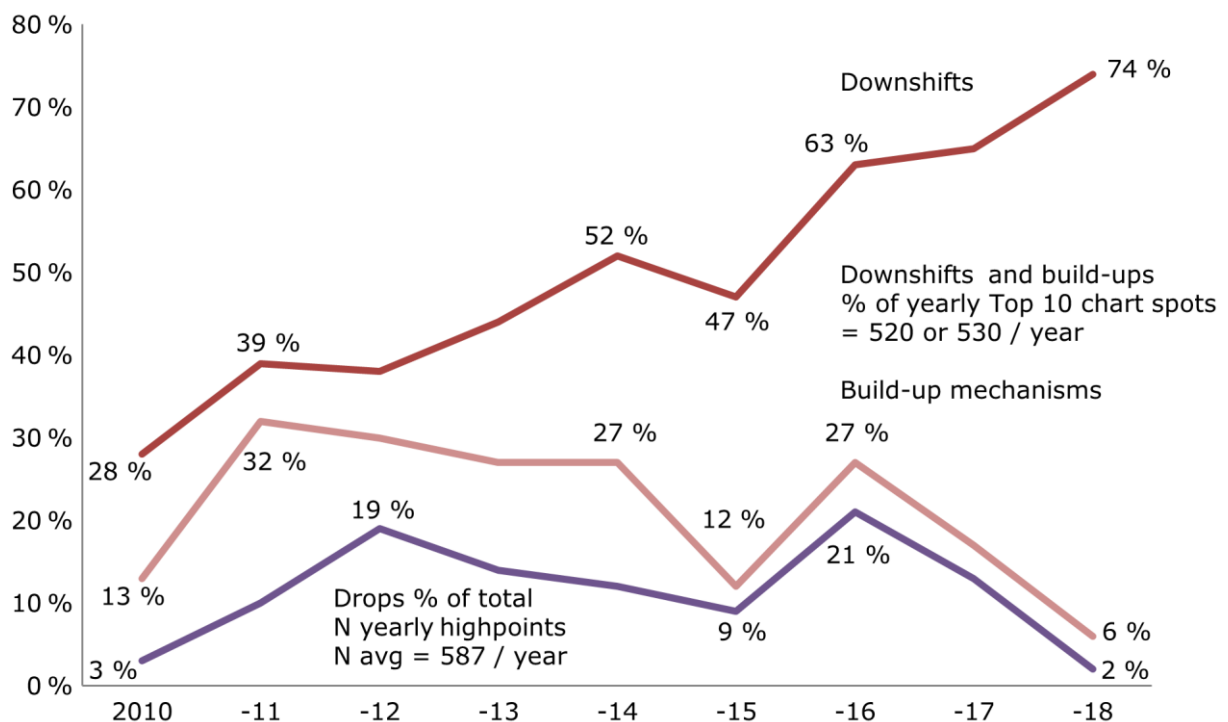
<sup>16</sup> Asaf Peres, *The Sonic Dimension as Dramatic Driver in 21st-Century Pop Music* (PhD dissertation, US: University of Michigan, 2016), 65-66, 73-74, 85, 93.

<sup>17</sup> Butler, *Unlocking the Groove*, 3.

<sup>18</sup> A “chart spot” is a a numbered placement on the sales popularity chart, meaning that for a Top 10 weekly chart, 520 or 530 chart spots are counted each year (with this number of ten spots multiplied by 52 weeks per year). It is as if a song scores a new point for every week it makes the chart.

<sup>19</sup> Appendix: 0/2010-18.

Note that in this text, the defining line for a build-up is drawn as to include *any* part that features considerable and systematic use of *build-up mechanisms* like upwards-sliding pitch-risers and ascending filter sweeps that gradually open up the top end,<sup>20</sup> and also rhythmical acceleration, meaning that note values are increasingly shortened more and more.<sup>21</sup> All these are heard in abundance yet condensed for the pop format in Rihanna and Calvin Harris's "We Found Love" between 0:52 and 1:07.<sup>22</sup> Furthermore, the part does not have to be a fully-dedicated EDM build-up section as long as these mechanisms are used thoroughly to build tension, as is done by Ariana Grande and Nicki Minaj in "Side to Side" for the chorus after it is downshifted, between 0:37 and 0:49.<sup>23</sup> The parts that do this in the Top 10 are many and varied, and tracing these mechanisms can also be seen as tracing the influence of the EDM build-up.



**Figure 1.4 Build-up Mechanisms, Drops and Downshifts in the Top 10, 2010-18<sup>24</sup>**

Figure 1.4 shows that the uses of build-up mechanisms and drops have roughly the same direction of development, and the use of the former always higher than the latter. If a handful 2010s songs use build-up mechanisms, some of these songs might also have a drop present, but not all. Other highpoints like choruses and post-choruses was also widely preferred in EDM-style songs. Reversely, many non-EDM songs surely adopted some build-up mechanisms. Eventually the drops disappeared from the Top 10. In comparison, the related post-choruses saw a milder decline from a 17 % peak in

<sup>20</sup> See Peres, *The Sonic Dimension...*, 75, 79, 83.

<sup>21</sup> Charles Rosen, *The Classical Style*, (London: Faber & Faber, 1997), 228.

<sup>22</sup> Rihanna ft. Calvin Harris, "We Found Love."

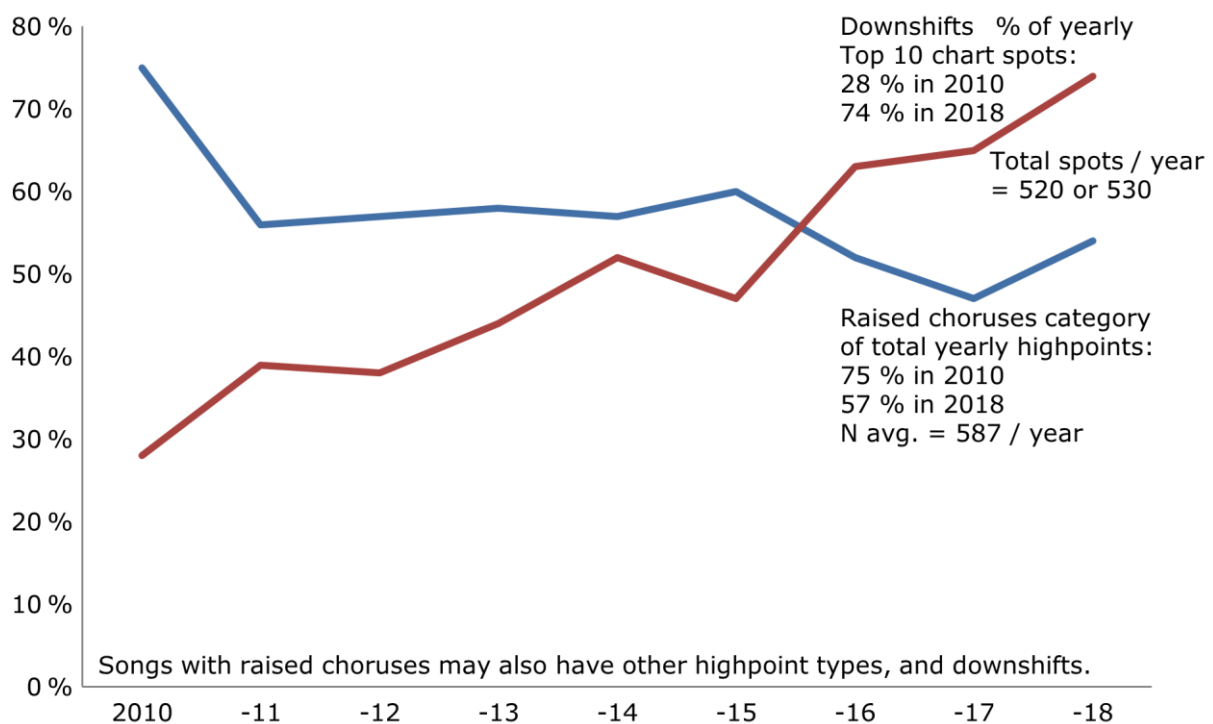
<sup>23</sup> Ariana Grande ft. Nicki Minaj, "Side to Side," written by Ilya Salmanzadeh, Savan Kotecha, Alexander Kronlund, Ariana Grande, Max Martin and Onika Maraj, on *Dangerous Woman* (Online album: Republic Records, 2016),

<https://open.spotify.com/track/44ONERBHALxftQNWq6dmyd?si=3e11e668f38442b0>

<sup>24</sup> Appendix: 0/2010-18.

2014-15 to 12 % in 2018.<sup>25</sup> These numbers show that in the Top 10, the post-chorus never was a majority. Yet, it can potentially be studied together with the drop as a larger entity as they share some common ground. The overlap and shared features between the two makes it possible to create parts fit for the description of both. Such mutually non-excluding use through could enable some unique and original qualities, as described by Trevor de Clercq in "Embracing Ambiguity."<sup>26</sup> Another reading of figure 1.4 suggests that at the analysed period's end, the use of build-up mechanisms was at its lowest since it trended, while the use of downshifts was substantial and growing. The increase of downshifts does simply not correspond with the use of build-up mechanisms, drops or post-choruses. It seems proper to draw a line between breakdown and build-up in Top 10 pop – the presence of the former does not demand any use of the latter.

There is some connection, however, between the use of downshifting and the maintenance of conventional pop choruses. Figure 1.5 shows that the development for *raised chorus highpoints* – choruses positioned as the formal round's highest level of dynamic and textural intensity – correspond inversely with the use of downshifts for the years 2010-12 and 2013-17. However, the figure also shows areas that do not match. In the years 2012-13 and 2017-18, raised choruses did not decrease, although downshifts increased. The parallel increase of the last two years will be contextualised soon.



**Figure 1.5 Raised Choruses Common in the *Billboard* Top 10, 2010-18<sup>27</sup>**

Raised choruses may be preceded by a downshift, as shown in figure 1.1b. They can also easily be combined with other highpoints in one song, like first having a raised

<sup>25</sup> Appendix: 0/2014-18. See also figure 1.8 on page 9.

<sup>26</sup> Trevor de Clercq, "Embracing Ambiguity in the Analysis of Form in Pop/Rock Music, 1982-1991," in *Music Theory Online* 23/3 (online publication: the Society for Music Theory, 2017), 1.5, 6.2-6.3.

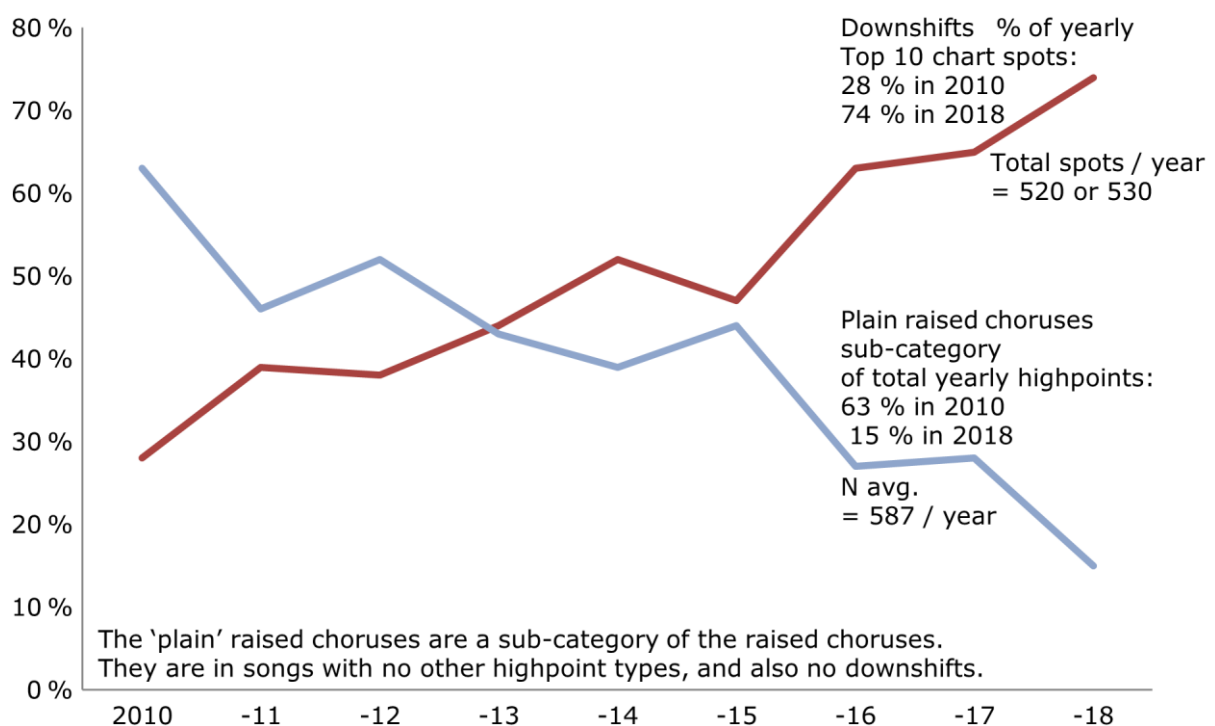
[http://mtosmt.org/issues/mto.17.23.3/mto.17.23.3.de\\_clercq.html](http://mtosmt.org/issues/mto.17.23.3/mto.17.23.3.de_clercq.html)

<sup>27</sup> Appendix: 0/2010-18.



chorus and then a subsequent post-chorus. The post-chorus could then be closely related to the chorus, with lead vocals such as in Lady Gaga and Beyoncé song "Telephone" (1:02-1:18).<sup>28</sup> It could also be combined with other various other lead functions as in The Wanted song "Glad You Came," whose post-chorus is first an instrumental and then combined with wordless chant (1:19-1:34, 2:20-2:50).<sup>29</sup> Not only can singers thrive in post-choruses, but the big-picture numbers also show that the chorus' role as the "star of the form," was far from being set aside. The raised chorus continued to co-exist in combination with downshifts.

The reason for the in-part correspondence in figure 1.5 can be explained by figure 1.6, showing the raised-chorus subcategory of *plain raised choruses*. These are *not* preceded by a downshift and also *not* combined with another highpoint such as a post-chorus. This graph and the downshift graph are inverted to a high degree, showing that as downshift use increased, plain raised choruses decreased similarly.



**Figure 1.6 Plain Raised Choruses Decreasing in the *Billboard* Top 10, 2010-18<sup>30</sup>**

When looking at figure 1.5 and 1.6 together and the years 2017-18 specifically, there is a decrease in plain choruses, but an increase in both raised choruses and downshifts. This may suggest that the two were increasingly found in the same songs, like "24K Magic" as seen in figure 1.1b on page 2. However, the subcategory of non-downshifted plain raised chorus highpoints are usually found as a peak end of a momentum-building sectional development – elevated in contrast with verse and pre-chorus, as described by

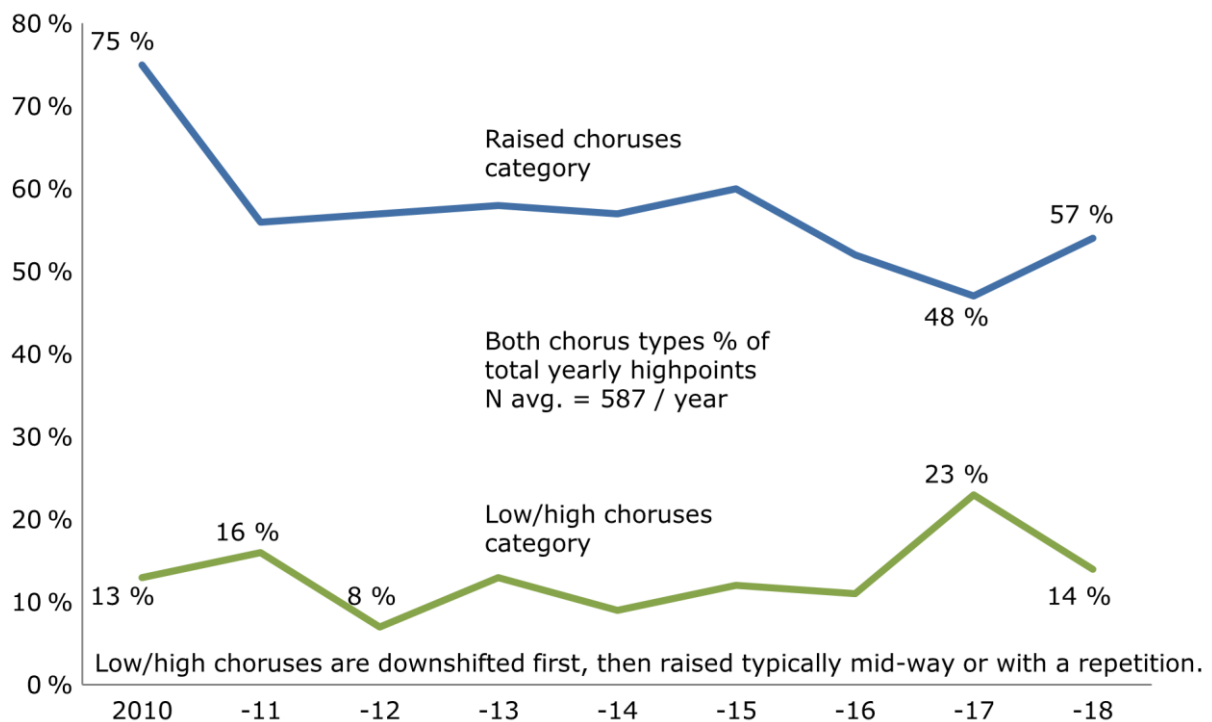
<sup>28</sup> Lady Gaga, Beyoncé, "Telephone," written by Lady Gaga, Beyoncé, Rodney Jerkins, LaShawn Daniels and Lazonate Franklin, on *The Fame Monster* (online release: UMG Recordings, 2009),

<sup>29</sup> The Wanted, "Glad You Came," written by Steve Mac, Wayne Hector and Ed Drewett, on *Battleground* (online album: Global Talent Records, 2011),

<sup>30</sup> Appendix: 0/2010-18.

Summach.<sup>31</sup> Additionally, thicker textures and more dramatic musical shapes aligned with eventual lyrical repetition of the song title can also increase the chorus energy. This is what constitutes the “larger-than-life” description of Everett.<sup>32</sup> The prominence of the chorus is something that pop listeners have been accustomed to following the mid-1960s, when the verse-chorus form surpassed the “Tin Pan Alley” AABA form in chart-topping performance on the *Billboard* Top 100, statistically shown by Ralf von Appen and Markus Hauenschild.<sup>33</sup> Their analysis has inspired the figures throughout this chapter.

One more important highpoint type is the low/high chorus. It begins at low dynamic or textural intensity, before being clearly raised typically half-way or as a consecutive repeat. Figure 1.7 shows the use of low/high choruses in the 2010s, compared with raised choruses for contrast. The overall use of the low/high in the Top 10 was relatively stable in this period, apart from a dip in 2012 and a peak in 2017.



**Figure 1.7 Low/High Choruses in the *Billboard* Top 10, 2010-18<sup>34</sup>**

During these years, the two highpoint types are usually not mixed in the same song, although it can be done, providing variation when it occurs. One example of both the low/high chorus and the variation is Macklemore and Ryan Lewis ft. Ray Dalton song “Can’t Hold Us.” The low/high chorus can be heard on the first round at 1:25-1:51, and then it is fully raised on the second at 2:30-2:57.<sup>35</sup>

<sup>31</sup> Summach, “... Pre-chorus,” paragraphs 2 and 25.

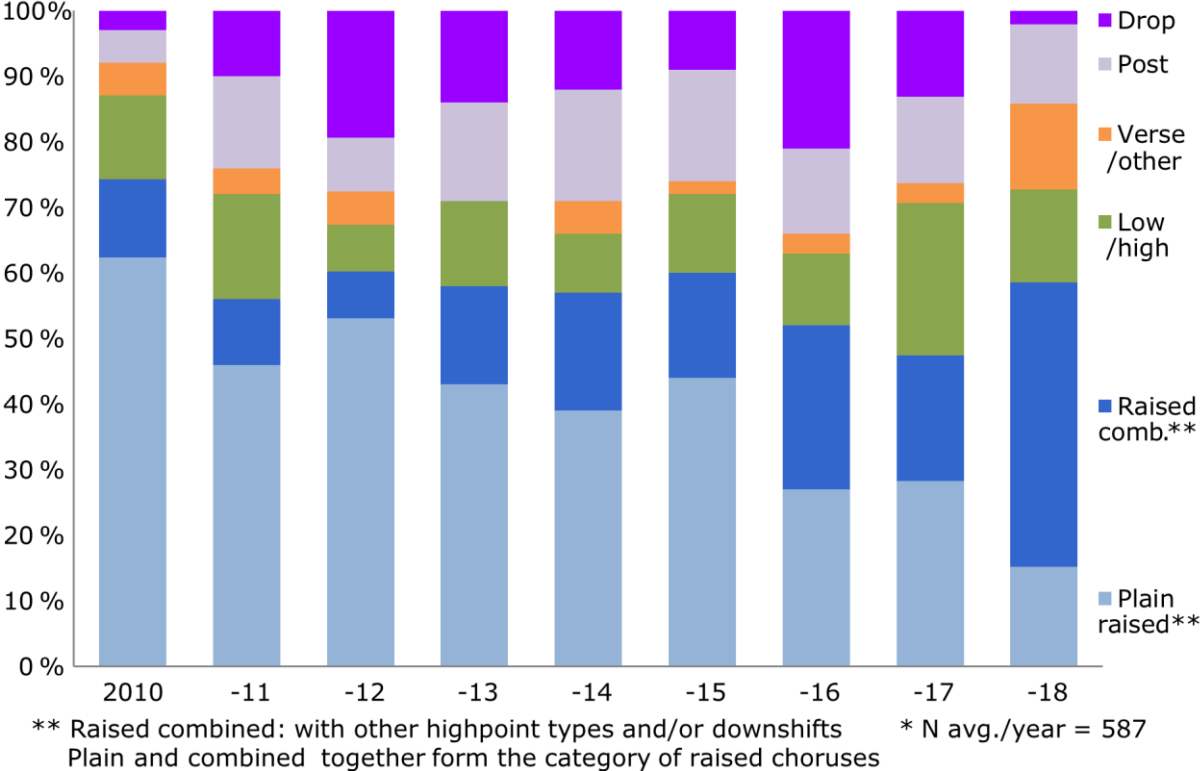
<sup>32</sup> Walter Everett, *The Foundations of Rock*, 145-46.

<sup>33</sup> Ralf von Appen & Markus Frei-Hauenschild, *AABA, Refrain, Chorus, Bridge, Prechorus – Song Forms and their Historical Development*, In *Online-Publikationen der Gesellschaft für Populärmusikforschung*, edited by Von Appen, Ralf, Doehring, André and Phelps, Thomas. Jahrgang 13 (2015) (Online publication, Germany: 2015), 73.

<sup>34</sup> Appendix: 0/2010-18.

<sup>35</sup> Macklemore, Ryan Lewis, “Can’t Hold Us (feat. Ray Dalton),” on *The Heist* (online album: Macklemore LLC: 2012), <https://open.spotify.com/track/3bidbhpOYeV4knp8AIu8Xn?si=827aedc4cb1f4e6e>

Analysis of the *Billboard* Top 10 of 2010-18 has shown that the EDM trend did not establish any new dominant type of highpoint, but rather progressed into a development of using downshifts while keeping the chorus. Although 74 % of chart spots had downshifts in 2018, 71 % of highpoints were some type of chorus. This number was relatively stable around 70 % since 2011 and on.<sup>36</sup> It counts all raised and low/high choruses, but not post-choruses. The category of verses as dynamic highpoints has not been discussed, yet it contains 13 % of highpoints for 2018.<sup>37</sup> It is a category that contains many hip-hop songs and may be highly interesting to follow into the 2020s; however that is beyond the scope of this thesis, but it may be a possible follow-up. Figure 1.8 shows the total highpoint distribution of the analysed period.



**Figure 1.8 Highpoint Distribution in the *Billboard* Top 10, 2010-18<sup>38</sup>**

<sup>36</sup> Appendix: 0/2010-18.  
<sup>37</sup> Appendix: 0/2018.  
<sup>38</sup> Appendix: 0/2010-18.

### **Academic Definitions of New Formal Events: An Ongoing Process**

The changes in pop song structural arrangement are significant objects for future scholarly study. Principles and mechanisms of recently trending highpoint types have only recently begun to receive academic attention, which will be referred and elaborated under the subsequent headers. The affiliated highpoint variants include the low/high chorus, drop, post-chorus and build-up. Much of the scholarly research that will be referred in the following is published or presented via the Society for Music Theory, who has directed a commendable focus to these changes. This research and discussion is so new that in 2022, a consensus has not been found in many areas. Many different and sometimes overlapping labels and focal points have been presented. Some agree while others do not, and some labels will inevitably become more standardised than others.

Certain post-chorus-related research is relevant for the coming chapters, while the discussion on low/high mechanisms is probably closest to the downshift. All devices can be illuminated by the same general principle, which is that song-energy tension can be created through the removal of musical layers. This phenomenon is described by Asaf Peres.<sup>39</sup> That said, Peres did not place any primary focus on investigating this principle as a production trend, although his 2016 dissertation is essential for understanding and building knowledge about it. Peres's song analysis with thorough use of spectrograms leaves no doubt that the sonic dimension is a highly important factor when constructing a modern pop song narrative.<sup>40</sup> Two downshift-related labels in particular have been suggested in presentations at the SMT: *anti-telos choruses* and *riserchoruses*.

#### *Anti-telos Choruses*

This label was suggested by Drew Nobile in an SMT presentation.<sup>41</sup> While the exact content of Nobile's research is not known in early 2022, the presentation handout specified dynamically lowered choruses. The handout, "Anti-Telos Choruses in Recent Pop" has a title overlap with the peer-review-pending paper "Teleology in Verse-Prechorus-Chorus Form, 1965-2020."<sup>42</sup> A possible translation of Nobile's term could be "unfulfilled" or "incomplete." The handout lists a total of 17 songs. 12 of them were also Top 10 songs and part of this text's analysis, having choruses that are either low/high or followed by a drop or post-chorus.<sup>43</sup> Two are in fact already mentioned in this chapter: Taylor Swift's "I Knew You Were Trouble" and Ariana Grande and Nicki Minaj song "Side to Side." The information in the handout is precise and has commonalities with the downshift topic. This creates some anticipation that the upcoming paper will form an important part of the knowledge on the mechanisms surrounding the downshift, especially in regard of low/high choruses. However, there is also a distinction to be made, as Nobile's material does not seem to acknowledge the downshifting going on in songs like "24K Magic" shown in figure 1.1b. Numbers are useful to understand the proportions of the low/high versus raised choruses. In regard of Top 10 highpoints, 57 %

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<sup>39</sup> Peres, *The Sonic Dimension...*, 56, 73-74, 85, 93.

<sup>40</sup> *Ibid.*, 72, 79-90.

<sup>41</sup> Drew Nobile, "Anti-Telos Choruses in Recent Pop," (Presentation material: 2019), [https://legacy.societymusictheory.org/files/2019\\_handouts/nobile-handout-0039.pdf](https://legacy.societymusictheory.org/files/2019_handouts/nobile-handout-0039.pdf)

<sup>42</sup> "Drew Nobile," University of Oregon (web page), <https://uoregon.academia.edu/DrewNobile/CurriculumVitae> – accessed February 27, 2022.

<sup>43</sup> Appendix: song location with key identifying word provided. Britney: 53/2009, Trouble: 43/2012, Beauty: 51/2012, Problem: 20/2014, Closer: 33/2016, Side: 43/2016, Like: 9/2017, Stay: 18/2017, Look: 37/2017, Ready: 38/2017, Middle: 11/2018, Without: 45/2018.

of highpoints are raised choruses – thereby likely to not fit Nobile’s categorisation – while 28 % of highpoints *may fit*, pointing towards a likely lowered chorus.<sup>44</sup> Nobile’s categorisation is promising towards explaining the 28 % share of highpoints, yet there are also twice as many chorus highpoints that are unexplained. An interesting future question is: “how many raised chorus highpoints are in combination with lowered variants?” Hopefully it might be answered by Nobile’s upcoming paper.

### *Riserchoruses*

Another related label is that of *riserchorus*,<sup>45</sup> suggested by Brad Osborn in another SMT presentation. The riserchorus is described as “[blending] the anticipatory functions of an EDM riser with the syntactical functions of a pop-rock chorus,” and Osborn also points out the development of the intensity curve as “being temporarily undone by a riser.”<sup>46</sup> Like Nobile, Osborn describes the same way of using a downshift to lower the chorus – practically all riserchoruses could be included into an anti-telos category. In the analysis of this thesis, the label is in most cases low/high chorus with noted build-up mechanisms. Osborn’s descriptions of build-up mechanisms in choruses are highly informative and could potentially be part of an explanation to why drops fell out of the Top 10 charts before the build-up mechanisms, displayed in figure 1.4. However, the waning of these mechanisms towards the end of the 2010s should also be kept in mind when judging the label’s applicability for charting pop.

### *Post-choruses*

The post-chorus takes up a considerable part of the overall discussion about newly utilised formal alternatives. A relevant description was presented by Peres’ in 2016: “[the post-chorus] maintains or intensifies the sonic energy of the preceding chorus. It is either the point of arrival of the peak or its continuation.”<sup>47</sup> Peres drew on Mark Spicer’s early 2011 definition: “a brief, self-contained passage that can be heard as a departure from the chorus and yet does not serve merely as a transition to the next verse.” Lady Gaga’s “Bad Romance” provided Spicer with a modern example.<sup>48,49</sup> The label is earned with the “ra-ra” part from 1:45-1:53, however, Peres pointed it out as “[behaving] more like a [verse prologue].”<sup>50</sup> The song is also analysed in this thesis, sharing the categorisation of Peres that the part is transitional and not a post-chorus.<sup>51</sup> The post-chorus was also described in everything but the label by John Covach, who called it an *after-chorus*. It was observed in Tori Amos song “Crucify” from 1:14-1:25, as a “new formal part with content summing up the previous” instead of preparing the verse.<sup>52,53</sup>

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<sup>44</sup> Appendix: 0/2018. 2 % Drops, 12 % post-choruses and 14 % low/high choruses.

<sup>45</sup> Osborn’s chosen terming reads without a dash.

<sup>46</sup> Bradley Osborn, “Formal Functions and Rotations in Top-40 EDM,” (paper presentation streamed from the SMT, 1:52:00-2:20:30, Columbus, OH: The Society for Music Theory, 2019), 1:55:40ff, 2:05:30ff, <https://www.youtube.com/watch?v=aophMtCMWCM&t=6717s>

<sup>47</sup> Peres, *The Sonic Dimension...*, 155.

<sup>48</sup> Mark Spicer, “(Per)Form in(g) Rock: A Response,” in *Music Theory Online 17/3* (Online publication: the Society for Music Theory, 2011), paragraphs 8, 9 and 10, <https://mtosmt.org/issues/mto.11.17.3/mto.11.17.3.spicer.html>

<sup>49</sup> Lady Gaga, “Bad Romance,” written by Gaga, RedOne [Nadir Khayat], on *The Fame Monster* (2009).

<sup>50</sup> Peres, *The Sonic Dimension...*, 160-61.

<sup>51</sup> Appendix: 53/2009.

<sup>52</sup> Covach and Flory, *What’s That Sound?*, 509.

The modern use of post-choruses has been visited by Peres more than once. Two sub-categories were defined in 2016, *regular* and *dance post-chorus*.<sup>54</sup> The division was expanded later, on Peres' blog [top40theory.com](http://top40theory.com), into four sub-categories:<sup>55</sup>

- 1) *Attached* to the chorus, carrying on the main hook, but omitting the story.
- 2) *Detached*, building on the high energy but with unique melody and hooks.
- 3) *Hybrid* – isolating the main hook from the chorus, but also adding another melody or hook as a counterpoint.
- 4) The *pop drop* – a drop in a pop song, following a lowered chorus that builds tension.

The post-chorus types can quickly be exemplified. Amos' early example makes for a relevant detached variant, and "I Knew You Were Trouble" exemplifies two types: the downshifted chorus-drop sequence from 0:40-1:17 on the first round fits the pop-drop description while the second-round sequence at 1:55-2:32 has the chorus raised and thereby a following hybrid post-chorus.<sup>56</sup> This song will also be examined thoroughly in its own chapter.

#### *The Pop-drop – An Effective Term That Will Not Be Used*

This effective and immediate term will not be used in this text. It was defined by Charlie Harding in a 2016 year-end feature for *Billboard*, as taking the place of the chorus as the new climax of the song, especially important for the pop sound of 2016.<sup>57</sup> It was further refined in collaboration with Nate Sloan in their podcast-turned-book *Switched on Pop* of 2019. Here, they elaborated the pop-drop term following the success and influence of "We Found Love."<sup>58</sup> Sometime between 2016 and 2019, Peres also began using the term. It deserves praise for its effectiveness, helping to understand *that* a drop and subsequent EDM influence is taking place. Yet the possibility of understanding *what* a drop can be becomes clouded. This price to pay becomes apparent once we are prompted to draw a line between pop-drop and drop – where should it be placed? Jack Ü and Justin Bieber song "Where Are Ü Now"<sup>59</sup> is a good example to why such a border cannot be hard. The elaborate three-part drop<sup>60</sup> from 1:08-2:03 blows the "pop drop" term out of proportions, yet Bieber is a major pop artist. Therefore, simply "drop" will be preferred, as there is plenty of possibility for adding quick descriptions.

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<sup>53</sup> Tori Amos, "Crucify," on *Little Earthquakes* (US: Atlantic 82358, 1992)

<https://open.spotify.com/track/6DVySQASsOCxJOyWMy1jW?si=8d94ab45ac464779>

<sup>54</sup> Peres, *The Sonic Dimension...*, 160-61.

<sup>55</sup> Asaf Peres, "Everything You Need to Know about the Postchorus" (Online blog, [top40theory.com](http://top40theory.com), July 31, 2018), paragraphs 4, 6 and 7,

<https://www.top40theory.com/blog/everything-you-need-to-know-about-the-postchorus>

<sup>56</sup> Taylor Swift, "I Knew You Were Trouble."

<sup>57</sup> Charlie Harding for *Billboard.com*, "How the Pop-Drop Became the Sound of 2016" (online article: Billboard Media LLC, 2016),

<https://www.billboard.com/articles/columns/pop/7625628/pop-drop-sound-of-2016-chainsmokers-justin-bieber-switched-on-pop>

<sup>58</sup> Nate Sloan and Charlie Harding, *Switched on Pop* (New York, US: Oxford University Press, 2019), 49-51.

<sup>59</sup> Jack Ü, Justin Bieber, "Where Are Ü Now," written by Justin Bieber, Jason Boyd, Sonny Moore, Thomas Wesley Pentz, Karl Rubin, Jordan Ware, on *Purpose* (online release, US: Def Jam, 2015),

<https://open.spotify.com/album/6Fr2rQkZ383FcMqFyT7yPr?si=b42a77e3dac24069>

<sup>60</sup> Appendix: 0/2015 and 29/2015.

### *Dance-chorus*

This term was suggested and described in 2019 by Alyssa Barna as a full-fledged section in its own right, following the chorus as an additional module and also promoting dancing instead of singing along.<sup>61</sup> Barna makes a good point of the possibility of producing a high-energy chorus repeat from “what could [otherwise] be a textless drop.”<sup>62</sup> In reverse, a potential drop can become a dance-chorus through using manipulated vocal chop samples and interjected short vocal phrases.<sup>63</sup> Barna also makes effort to distinguish the dance-chorus from the post-chorus, viewing the latter as automatically subordinate to the chorus.<sup>64</sup> It thereby seems that the dance-chorus negotiates a place between a raised chorus part and a drop – two formal part types that are already firmly established as autonomous. However, when creating a drop, as Diplo of Jack Ü describes from a producer’s point of view, a vocal chop lead can easily be preferred as a more original and otherwise equal alternative to a synth.<sup>65</sup> To label such part as a drop is conventional. Thereby, the drop label on one side, and either low/high chorus or raised chorus on the other, can then be used for any part that Barna would label a dance-chorus. However, as genres evolve slowly and are never set in stone, one should not rule out the possibility that producers and artists may exchange established chorus and drop labels with newly-suggested ones.

### **Genre Understanding and Analysis: Guiding Principles**

The analyses show that the formal alternatives for structural elements have been evolving fast. There is also a high diversity in the materials that attempt to explain this evolution. This diversity can be illuminated by a 1929 literature study that can be partly re-interpreted through later insights of 1967.<sup>66</sup> Together, the two provide materials suggesting that if a text’s origin or genre is uncertain, the various interpretations of the materials will differ and be substantially coloured by the interpreter’s pre-existing knowledge and opinions.<sup>67</sup> The mechanism was originally seen negatively by Richards, and called “stock responses.”<sup>68</sup> However, as they are based on a person’s individual logical sense they could be recognised in a more neutral manner. Therefore they will be worded neutrally in this thesis, as “logic responses.” We all have our own pre-existing framework through which we see and understand the world, and this is a framework that comes into play when we encounter unfamiliar things and events. Novel and unfamiliar formal part variations in pop are thereby also subject to interpretation to our logic responses. The phenomenon has already been touched upon by Peres’ and Spicer’s different transition-or-post-chorus views on Lady Gaga’s “ra-ra” part in “Bad Romance.” The main event in this regard will be chapter 2’s elaboration of “We Found Love.” The

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<sup>61</sup> Alyssa Barna, “The Dance Chorus in Recent Top-40 Music,” in *SMT-V 6.4* (June 2020) [ISSN 2689-5471] (online video essay: Society for Music Theory, 2020), 2:10-2:30, 5:10-5:20, 6:05-6:30 <http://doi.org/10.30535/smtv.6.4>

<sup>62</sup> Ibid., 8:54-9:00.

<sup>63</sup> Ibid., 10:10-10:55

<sup>64</sup> Ibid., 8:48-8:54.

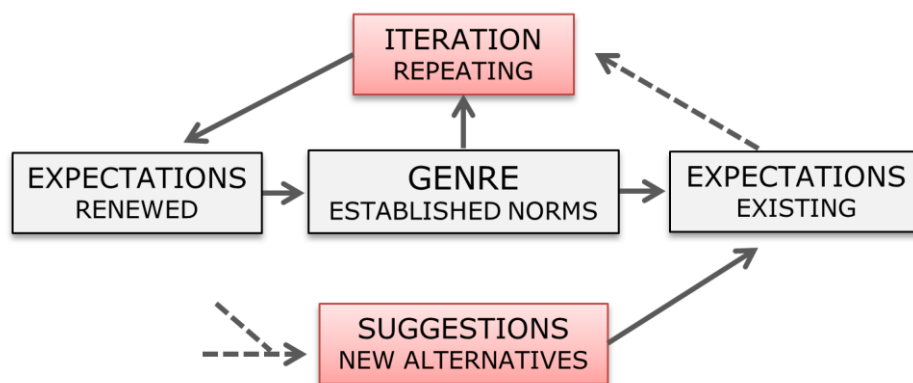
<sup>65</sup> The *New York Times* (Official YouTube channel), “‘Where Are U Now’: Bieber, Diplo and Skrillex Make a Hit | Diary of a Song” (YouTube video: 2015), 2:50-3:00, <https://www.youtube.com/watch?v=1mY5FNRh0h4&t=311s>

<sup>66</sup> I.A. Richards published *Practical Criticism* in 1929. An accepting understanding and interpretation of the study’s results was provided in 1967 by E.D. Hirsch with *Validity in Interpretation*.

<sup>67</sup> I.A. Richards, *Practical Criticism* (London, UK: Routledge, 1960, orig. 1929), 12-14; E.D. Hirsch, *Validity in Interpretation* (New Haven, US: Yale University Press, 1967), 75.

<sup>68</sup> Richards, *Practical Criticism*, 15-16.

critical response to this song exemplifies highly diverse interpretation due to the unfamiliar use of drop material in 2011 pop. Some critics revealed that they saw it as unusual to have a drop instrumental as highpoint<sup>69</sup> and that a DJ-producer received status as featuring artist.<sup>70</sup> The response demonstrates some of Hirsch’s descriptions in practice: interpretations of unfamiliar material are coloured by pre-existing notions, and also, that genre can be understood as a set of expectations that are revealed once they are not met.<sup>71</sup> However, the graphs in this chapter show that repeated use of new material types has taken place. In genre theory this process can be called *iterance*. It means here that things like new methods, devices, sounds and so on, are repeated or cited to eventually become part of a genre, as described by David Brackett in *Categorizing Sound*.<sup>72</sup> The repeated iterance leads to what Franco Fabbri terms as *codification*: “almost always following the success of a [unique] musical event, these innovations are used as a model and become a rule.”<sup>73</sup> These definitions of Brackett and Fabbri map onto genre renewal, and a key insight from both is that a genre can never be fully stable – it is constantly re-made by new additions to the genre body.<sup>74</sup> Figure 1.9 illustrates the mentioned genre principles in combination, with the red boxes symbolising the active processes.



**Figure 1.9 Genre Creation and Renewal**

The different views by Peres and Spicer on the label of Lady Gaga’s “ra-ra part” highlight an important possibility when interpreting – they can both be right. As Spicer mentions and Peres comments upon, the part returns throughout the song, and it takes turns at embodying characteristics of pre-verse part, transitional part, post-chorus and coda.<sup>75</sup> Two ways of seeing this can be either to define the part exclusively or to accept

<sup>69</sup> Michael Cragg, the *Guardian*, “New music: Rihanna – We Found Love feat. Calvin Harris” (online review, UK: Guardian News & Media Limited, 2011), <https://www.theguardian.com/music/2011/sep/22/rihanna-calvin-harris?newsfeed=true>

<sup>70</sup> Scott Shelter, PopCrush, “Rihanna, ‘We Found Love’ Feat. Calvin Harris – Song Review” (online review: Townsquare Media Inc., 2011), <https://popcrush.com/rihanna-we-found-love-calvin-harris/>

<sup>71</sup> Hirsch, *Validity in Interpretation*, 72-73, 75.

<sup>72</sup> David Brackett, *Categorizing Sound* (Oakland, USA: University of California Press, 2016), 11-13.

<sup>73</sup> Franco Fabbri, “A Theory of Musical Genres,” in *Popular Music: Critical Concepts in Media and Cultural Studies*, edited by Simon Frith, pp. 7-35 (London, UK: Routledge, 2004, orig. 1982), 16.

<sup>74</sup> Brackett, *Categorizing Sound*, 6-7, 13-15; Fabbri, “... Musical Genres,” 15-16.

<sup>75</sup> Spicer “(Per)Form in(g) Rock,” paragraphs 8, 9 and 10.



more than one definition, perhaps also simultaneously. Trevor de Clercq has showcased how pop and rock songs that are both iconic and seemingly straightforward, can be formally interpreted in several ways.<sup>76</sup> A key takeaway from de Clercq's analyses is that "some section roles [can] share similar prototypical attributes," thereby having the potential for creating ambiguity.<sup>77</sup> We can observe one part of music as both X and Y simultaneously. De Clercq also reverses this insight by acknowledging that formal parts can often equal *formal places*, meaning that many types of material can fit the part by filling its expected position.<sup>78</sup> Ultimately, this leads to de Clercq favouring the question of "how is the [xx] role manifested in this song," instead of asking "does this song have a [part xx]?"<sup>79</sup> The materials and insights presented by de Clercq show that the content of the pop form has great potential of fluidity – if musical shapes are affiliated with a certain formal part, that part can be invoked also in unfamiliar places in the form. Reversely, one can experiment with various formal places by filling them with unusual music material.

The ambiguous use of formal part solutions is closely connected with significant formal evolution in the Top 10 charts. An example has been touched upon by the drop-post-chorus descriptions of "I Knew You Were Trouble" on page 12, further detailed in chapter 3. The impact of such a major hit can easily be interpreted adequately and subjectively through one's own logic responses. For these to be precise in pop music analysis, a highly important guiding principle is to observe what takes place in the charts. They "help us draw general conclusions about the popularity of a song or album at the time it was released" and to "avoid the fan mentality," as worded by John Covach.<sup>80</sup> Several means can provide inspiration, like observing the graphic availability of the charts by von Appen and Frei-Hauenschild,<sup>81</sup> the sheer volume of 6500 songs taken on by Everett,<sup>82</sup> and the different methodical approach to figuring out song part mechanisms, championed in various ways by Peres,<sup>83</sup> Sloan and Harding,<sup>84</sup> and Summach.<sup>85</sup>

## Methods

The motivation of this thesis has been to reveal the pop-form evolution on a mass-level, and to zoom in as to explain how the changes were initially manifested. To acquire an overview, a mass-level analysis of the Top 10 of the *Billboard* Hot 100 was conducted. Every song that charted has been analysed, registering the formal setup, its highpoints, eventual downshifts and use of build-up mechanisms. The latter three have then been counted to produce statistic summary pages numbered 0/201X, which have been refined and displayed graphically in figures 1.3-1.7. The chart spot system is devised to reflect the actual presence that a song had. If one song makes the Top 10 chart for twenty weeks, and another song charts for one week, the former song has spent twenty times longer in the influential Top 10 position than the latter. Counting all songs alike was also considered, but the choice was clear after noting several effects of streaming. Almost

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Peres, *The Sonic Dimension*, 160-61.

<sup>76</sup> De Clercq, "Embracing Ambiguity," 1.1, 3.4, 3.5, 4.4-4.6, 4.8-4.9.

<sup>77</sup> Ibid., 6.2.

<sup>78</sup> Ibid., 5.7.

<sup>79</sup> Ibid., 6.3

<sup>80</sup> Covach and Flory, *What's That Sound?*, 6.

<sup>81</sup> Von Appen and Frei-Hauenschild, *Song Forms ... Development*, 73.

<sup>82</sup> Everett, *Foundations of Rock*, vi.

<sup>83</sup> Peres, *The Sonic Dimension*, 126-82.

<sup>84</sup> Sloan and Harding, *Switched on Pop*, 21-33, 47-51, 70-78.

<sup>85</sup> Summach, "... Pre-chorus," paragraphs 1, 2, 8.

every Christmas, a classic Christmas tune or two makes the chart. Another instance is the event of a dearly beloved artist passing away, rightfully leading to massive-but-brief streaming of their old hits, putting them in the charts.<sup>86</sup> Additionally, the event of a major artist releasing a new album could easily lead to many of the album songs charting for one week before dropping out. One example is Drake, who is arguably one of the artists with the biggest influence through the 2010s.<sup>87</sup> It is important to use a system that is able to value songs that become “game changers.” Of course, this system has shortcomings and there can be more precise ways of measuring the impact of a song – perhaps counting total streams, including other charts in other countries, finding a way to value online presence and others. However, the chosen system is certainly capable of reflecting a top-down directed influence of arguably the biggest and most important pop chart in the world.

The analysis originally began with 2012 and forward, but during the process of analysis it became clear that the changes already had been going on for some time and the analysis was then extended backwards to 2010. In future explorations, they could have been pushed back even further as to answer when downshifting, build-ups, drops were introduced and normalised in the Top 10.

### **Theory Description and Concepts**

The theory that is fundamental to this thesis can be divided into five main categories: EDM-specific theory, form in popular music, genre theory, perception philosophy and feature materials like videos and interviews.

Foundational EDM knowledge and development is primarily researched from two sides – one theoretical and one concerning its historical development and surroundings. The theoretical side is covered by Mark Butler and the 2006 book *Unlocking the Groove*, which will be consulted in detail for all the case-study chapters, but 2 and 5 specifically. EDM’s evolution and history is covered by Simon Reynolds’ elaborate 2012 feature article for the *Guardian*, “How Rave Conquered America,” and the 2015 version of the book *Generation Flash*. These sources resonate clearly in the second and third chapters.

Form in popular music can also be divided into three: post-2010s evolution, formal ambiguity, and pre-2010s definitions. Updated knowledge about post-2010 mechanisms is covered by Asaf Peres’s 2016 PhD dissertation *The Sonic Dimension*, Peres’s blog [top40theory.com](http://top40theory.com) and the 2019 book from Nate Sloan and Charlie Harding, *Switched on Pop*. All mentioned writings provide overlapping insights on post-2010 formal solutions and devices like the post-chorus, build-ups, drops and similar. In addition, Peres explains song development through sonic devices, and Sloan and Harding provide some useful clarifications on pop commercialism.

Ambiguity in the pop form is explained by Trevor de Clercq’s essay “Embracing Ambiguity” and Jay Summach’s essay “The Structure, Function and Genesis of the Prechorus.”

For understanding the pre-2010s pop-form foundations, the important sources are John Covach and Andrew Flory’s 2015 edition of the book *What’s That Sound?*, Jay Summach’s 2011 article “The Structure, Function and Genesis of the Prechorus,” Summach’s 2012 PhD dissertation *Form in Top-20 Rock Music, 1955-1989*, Walter Everett’s 2009 book *The Foundations of Rock: From Blue Suede Shoes to Suite: Judy Blue Eyes*, Ralf von Appen and Markus Frei-Hauenschild’s study *AABA, Refrain, Chorus, Bridge, Prechorus - Song Forms and their Historical Development*. Jeffrey Ensign’s 2015

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<sup>86</sup> Appendix: Prince: 19/2016.

<sup>87</sup> Appendix: Drake: 28:2018.

PhD dissertation *Form in Popular Song, 1990-2009* has been consulted a lot but is never quoted.

Genre is understood through two main concepts: understanding and (re)creation. Understandings, boundaries and expectations are covered mostly through E.D. Hirsch's 1967 book *Validity in Interpretation*, which in turn helps understand an important foundational 1929 study by I.A. Richards, *Practical Criticism*. Genre creation and renewal are covered in David Brackett's 2016 book *Categorizing Sound* and Franco Fabbri's 1982 essay "A Theory of Musical Genres." The genre theory is instrumental for all chapters and especially the first three.

Perception philosophy, ambiguity and boundaries between the human voice and other instruments is explained in Andreas Bergsland's 2010 PhD dissertation *Experiencing Voices in Electroacoustic Music* and Tone Åse's 2012 research report *The Voice and the Machine – and the Voice in the Machine*. These studies are fundamental for chapters five and six.

Feature material has been provided by newspapers, magazines and artists themselves. The *New York Times* through Jon Pareles, Jon Caramanica, Nate Sloan and Charlie Harding, has provided many essential feature articles, online case video interviews and *Popcast* podcast episodes. Simen Eriksrud of Seeb has made an essential video breakdown that provides insights into practical use and modern production tools.

Additional theory has also been referenced and consulted, but the listed sources are the most important theory for the topics of the thesis.

### **Formal Parts in Pop**

Many important formal parts, devices and terms have already been described, and much of the following descriptions are common knowledge. This is a brief technical summary of formal parts and chorus types. The more recent alternatives build-up and drop receive some more attention. Note that in modern pop, new formal parts can be induced on a repeated music loop by for instance a changed melody shape or sonic-texture variations.<sup>88</sup> An example is the move from pre-chorus to chorus in "We Found Love" at 0:37.<sup>89</sup>

Please note that this chapter section is considered somewhat auxiliary and therefore placed here. Also note that the following descriptions are taken out of prose for the sake of technical clarity for any reader who wants to look up parts quickly. The parts are sorted in order of typical appearance in the form.

#### *Verse*

This is a foundational part that establishes the musical frame and any topic, narrative or "story" of the song, often with new lyrics for every verse.<sup>90</sup>

#### *Pre-chorus*

It comes before the chorus, after the verse. It is a dedicated formal part used to build intensity and momentum in preparation of the chorus. The building of intensity in a dedicated formal part is contrary to intensity building as a transitional effect. According to Summach transitions evolved into full formal parts in the 1960s.<sup>91</sup>

#### *Chorus*

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<sup>88</sup> Peres, "Sonic Functions...", paragraph 1.

<sup>89</sup> Rihanna, Calvin Harris, "We Found Love."

<sup>90</sup> Covach and Flory, *What's That Sound?*, 14.

<sup>91</sup> Summach, "... Pre-chorus," paragraphs 1-3.

This is likely to be the most important and memorable part of a song,<sup>92</sup> with the lyrics and music repeated. The chorus revolves around the tonal centre, if any, of the song.<sup>93</sup> The post-2010s categorisations of this thesis are elaborated on page 20.

### *Refrain*

This is a repeating line or lines, that a part leads to, often as a theme or conclusion of the lyrics. A refrain might share similarities with the chorus, like hooks and catchphrases, but the difference between the two is that the chorus is longer and an independent section.<sup>94</sup>

### *Post-chorus*

It follows the chorus, maintaining or intensifying its sonic energy.<sup>95</sup> See also pages 11-12.

### *Build-up*

This formal section is dedicated to gradually build up the sonic energy through use of mechanisms like risers, filter sweeps and rhythmic acceleration. A purposeful deployment of these mechanisms is important, as it allows the build-up to culminate at the end. The term riser should be understood widely. It is described by Peres as “[any element] that creates the sonic illusion of upwards motion,” “[including] filter sweeps, reverse reverbs, gradually pitching up various elements, [and] intensifying the drums.”<sup>96</sup> The constituents may overlap technically and sonically it is useful to separate them. The “signal-horn synth” in the build-up of “We Found Love” is easy to recognise at 0:52ff, but another variant is the filtered noise sweep clearly heard at 0:55-0:59 before it is superseded by other risers. The last constituent through the build-up of “Love” is rhythmic acceleration. This is a gradual shortening of note values, for instance a snare drum playing every fourth note, then doubling the speed and amount by changing to eight note values, and then again through sixteenth. The technique is a general principle that can be used on every instrument, and it dates at least back to classicism through Mozart.<sup>97</sup>

### *Drop*

This part contrasts the preceding build-up and is placed in the song form as a highpoint. It is made up of relatively few-but-important functions, three of which are steady drums, heavy bass and a lead melodic line. Combinations or doublings of these can also occur. Kick and bass appear as one in Martin Garrix’ “Animals” at 1:52ff,<sup>98</sup> while bass and lead melody is doubled in Rusko’s “Woo Boost” at 0:27ff.<sup>99</sup> The musical content can vary, but the main focus is instrumental. Vocal samples can be manipulated heavily as to resemble

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<sup>92</sup> Everett, *Foundations of Rock*, 145-46.

<sup>93</sup> Covach and Flory, *What’s That Sound?*, 14.

<sup>94</sup> Everett, *Foundations of Rock*, 145.

<sup>95</sup> Peres, *Sonic Functions*, 155.

<sup>96</sup> Asaf Peres, “Sonic Functions: The Producer’s Alternative to Harmonic Functions in Modern Music” (Online blog, top40theory.com, September 21, 2018), paragraph 5, <https://www.top40theory.com/blog/sonic-functions-the-alternative-to-harmonic-functions-in-modern-music>

<sup>97</sup> Rosen, *The Classical Style*, 228.

<sup>98</sup> Martin Garrix, “Animals,” (Online single: SpinninRecords.com, 2013), <https://open.spotify.com/track/1TWfkGrhF7ob0nwB2M6knb?si=e224578639b04455>

<sup>99</sup> Rusko [Christopher Mercer], “Woo Boost,” on *O.M.G.!* (online album: Cooperative Music, Mad Decent, Downtown Music, 2010), <https://open.spotify.com/track/2kaBHXzobjUFUilN3KpWsz?si=43e529969e704625>

synths rather than vocals.<sup>100</sup> In pop, vocal lines can be likely used to sum up the song title or theme. Relevant examples of drops in pop music are “We Found Love”<sup>101</sup> from 0:52-1:22, “Where Are Ü Now”<sup>102</sup> from 2:34-3:55 and David Guetta and Sia song “Titanium” from 0:45-1:31.<sup>103</sup> These songs have different approaches to the build-up, and in the latter song also has a combined build-up through pre-chorus and chorus.

The definition of drop could potentially go deeper into its 70s and 80s disco and house origins, but that is beyond the scope of this text. There is a clear difference between EDM as a recent pop style and EDM as an earlier underground-based genre – they are likely to be different entities that not always share origins. Some DJ-producer-pop-artists are familiar with the older origins and will be aware of and acknowledge them, others will not. However, the old and the new share some defining labels such as house and dubstep, which might be confusing. When guesting the *New York Times’ Popcast*, EDM journalist Michaelangelo Matos described how older fans may dismiss trending styles in the mid-2010s, while younger fans of the pop-trending EDM are “coming to it as a pop phenomenon - they’re not looking it as any kind of sub-culture.”<sup>104</sup> This evolution is described in detail by Simon Reynolds for the *Guardian* – that in the 00s, EDM went through a re-branding that constituted big, responsible and open festivals rather than the earlier hidden, drug-infused underground events.<sup>105</sup> Some fan reactions to the mainstream move is documented by EDM scholar Cornelia Fales from 90s and early 00s online rave forum sources. Hard-core fans can be alienated when “their” music becomes adopted by the mainstream, which is a general tendency shared with other styles.<sup>106</sup>

### Bridge

The bridge can be expected in a certain position in the song form, usually after the second chorus, providing contrast to prepare the return of a third verse or chorus. Covach defines the bridge as intrinsic to the compound AABA form, as the B part. It comes after two pairs of verse-chorus and before a chorus reprise.<sup>107</sup> The bridge can be a minimal placeholder to create just enough space to prepare the return, or it can be extensive, capable of setting the whole song in a new light. It does not have to be much different musically, and can be produced from material shared with other song parts, as described by de Clercq.<sup>108</sup>

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<sup>100</sup> The *New York Times*, “Where Are U Now’ ... Diary of ...,” 2:50-3:00.

<sup>101</sup> Harris, “... Love”

<sup>102</sup> Bieber et al., “Where ...”

<sup>103</sup> David Guetta ft. Sia, “Titanium,” written by Guetta, Giorgio Tuinfort and Nick van de Wall, on *Nothing But The Beat 2.0* (online album, France: EMI/Parlophone, 2012), <https://open.spotify.com/track/0TDLuuLIV54CkRRUOahJb4?si=5ec9d28686a44e74>

<sup>104</sup> Ben Ratliff interviewing Michaelangelo Matos, “Popcast: Tropical House Movement,” on *Popcast*, Jocelyn Gonzales [producer] (Podcast: The New York Times Company, 2016), 16:30-17:00, 19:30-20:20, <https://open.spotify.com/episode/14IooqWSq8oN0F0Gpq8uE5?si=83caf383aaa9484a>

<sup>105</sup> Simon Reynolds in the *Guardian*, “How Rave Music Conquered America” (online article, UK: Guardian News & Media Limited, 2012), paragraphs 1-2, 6, 8, <https://www.theguardian.com/music/2012/aug/02/how-rave-music-conquered-america>

<sup>106</sup> Cornelia Fales, “Hearing Timbre: Perceptual Learning among Early Bay Area Ravers,” in *The Relentless Pursuit of Tone: Timbre in Popular Music*, edited by Robert Fink, Melinda LaTour and Zachary Wallmark (New York, US: Oxford University Press, 2018), 21-23.

<sup>107</sup> Covach and Flory, *What’s That Sound?*, 12, 18.

<sup>108</sup> De Clercq, “Embracing Ambiguity,” 5.7, 6.3.

### *Instrumental*

Instrumental parts may be of different types and shapes, and of varying importance in a song. They can be interludes as described by Covach, they can fill a bridge role, or they can be long and elaborate solo sections that can also be highpoints. A notable example of the latter is found in Mike Posner and Gigamesh's "Cooler than Me." Its instrumental solo is placed as a concluding highpoint at 2:59 after a lowered chorus, but not as a drop.<sup>109</sup>

### *Links and Transitions*

These are auxiliary and optional parts that can serve in a song to establish a feel or groove, or a break between rounds of larger compound sections.

### **Chorus Types**

The chorus types have already been elaborated earlier in text. This is a convenient summary with added references to relevant pages in the text.

### *Raised Chorus*

This chorus type is placed as a dynamic highpoint from beginning to end. See pages 3 and 6-8.

### *Plain Raised Chorus*

All the plain raised choruses are raised choruses, but not all raised choruses are plain. This is the most typically expected chorus solution since the mid-60s. In this sub-category the chorus is the sole highpoint of the form regardless of what other formal parts are present, and also no downshift. This earns the "plain" description. A plain raised chorus can be combined with a post-chorus that is not a highpoint. The category is useful as it highlights chorus trends before and after the 2010s. See also pages 3 and 6-8.

### *Low/High Chorus*

It begins at a low dynamic level and is raised somewhere throughout the chorus section. Two places are common, either half-way through a single chorus or as a dynamically raised repeat if it is a double chorus. The beginning is likely to be downshifted as the verse or pre-chorus can be of higher dynamic intensity. See also page 8 and 9.

### *Lowered Chorus*

Like a low/high chorus without the high part. No such highpoints have been noted in the analysis.

### **Imposing Form – Production Devices Rather than Harmony**

When analysing songs in context of 2010s, one important aspect is that any eventual expectations to formal solutions, positions and places might be broken as easily as they might be fulfilled. As Sloan and Harding describe, pop music's ability to evolve quickly has spread from the sonic aspect over to the formal, meaning that one should expect that the form will be played with.<sup>110</sup> And as de Clercq has demonstrated and analysed,

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<sup>109</sup> Appendix: 0/2010, 26/2010.

Mike Posner, Gigamesh, "Cooler than Me," on *31 Minutes to Takeoff* (online album: J Records, 2010),

<https://open.spotify.com/track/2V4bv1fNWFtCyRJKmej6Sj?si=5dcfdf66858d4400>

<sup>110</sup> Sloan and Harding, *Switched on Pop*, 48, 51.

ambiguity in form-related musical devices is nothing new.<sup>111</sup> Peres shows how analysis can become dysfunctional by expecting to find certain parts in anticipated formal places, thinking that “anything found here is part xx.” That inclination resulted in a deliberately flawed analysis with two pre-choruses and a chorus with no vocals.<sup>112</sup>

Several angles of popular music writings seem to acknowledge that form can be imposed on a repeated chord progression that does not move anywhere harmonically, instead of being decided by harmonic development such as in blues or a Tin Pan Alley song. Allan Moore elaborates this on 1980s rock terms, calling it open-ended.<sup>113</sup> Peres describes this inclination on 2010s terms as developing form through sonic devices rather than harmony.<sup>114</sup> *New Yorker* writer John Seabrook illuminates the practical side: open-ended vamping tracks could employ several songwriters individually and simultaneously, through “toplining” – writing complete vocal parts on top of premade open-vamp instrumental tracks. Seabrook describes this combination of “track-and-hook” being cultivated by teams of producers and songwriters in the 00s.<sup>115</sup> Practical examples are also described in chapter 5 on pages 97-98.

When analysing one should also be open for the possibility that labels and definitions are not universally decided and applied, but rather interpreted and suggested. De Clercq compared some analysis with a collaborating partner, held to be fairly equal in both beliefs and level. However, when compared, their individual labelling showed a surprising match of only 67 %.<sup>116</sup> Alternative views and suggestions to formal labels is both expected and welcomed, viewed as a healthy part of the bigger discussion.

### **Closing Thoughts**

The formal-structure evolution of the 2010s included some significant changes in the use of different formal parts and mechanisms. Analyses of the *Billboard* Top 10 revealed that during the 2010s, drops and build-up mechanisms trended first before seemingly disappearing from the Top 10, and that even the use of post-choruses also declined after the 2014-15 peak.<sup>117</sup> The statistics show that it is important to refrain from jumping to conclusions, although it can be tempting to declare a trending and musically prominent formal device as established. Furthermore, acknowledgement and understanding of many of the formal-structural inclusions would not be possible without updated and inclusive form theory knowledge and insights like that of Peres and de Clercq.<sup>118</sup>

The most significant change to the pop form seems to have been the combination of increased use of downshifts and decline of the plain raised choruses. However, the use both drops and post-choruses can potentially have been important as a step along the way to establishing the downshift mechanism. A possible theory can be that the EDM drops sparked some reaction in the rest of the field, and that some songs then drew influence from the drop and others looked to the breakdown and build-up. This theory is the reason for the elaborate following case-study chapters on songs that pioneered various ways of utilising drops and post-choruses. However, it must be stated that any exact origin of the EDM influences cannot be confirmed without detailed analysis that go

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<sup>111</sup> De Clercq, “Embracing Ambiguity,” 1.1, 3.4, 3.5, 4.4-4.6, 4.8-4.9.

<sup>112</sup> Peres, “...Postchorus,” paragraph 2.

<sup>113</sup> Allan Moore, “U2 and the Myth of Authenticity in Rock,” in *Popular Musicology Vol. 3 6/98* (Cambridge: Cambridge University Press, 1998, pp. 5-33), 19-20.

<sup>114</sup> Peres, *The Sonic Dimension...*, 64-65.

<sup>115</sup> Seabrook, *The Song Machine*, 200, 202, 219, 225-26.

<sup>116</sup> De Clercq, “Embracing Ambiguity,” 1.3

<sup>117</sup> Appendix: 0/2010-18. See also figure 1.8 on page 9.

<sup>118</sup> Peres, *The Sonic Dimension*; De Clercq, “Embracing Ambiguity.”

beyond the format of this thesis. Some initial plausibility to the theory can be provided by the fact that the earliest case songs are also examples of innovative use of downshifts in pop.



## Chapter 2

### We Found EDM in a Formal Place EDM Influence on the Pop Form

Soon enough, Parisian listeners realized that the language of the *Rite [of Spring]* was not so unfamiliar; it teemed with plainspoken folk-song melodies, common chords in sparring layers, syncopations of irresistible potency. ... In a matter of days, confusion turned into pleasure, boos into bravos.<sup>119</sup>

Alex Ross, *And the Rest is Noise*

What on earth does “We Found Love” have in common with Igor Stravinsky and Vaslav Nijinsky’s *Rite of Spring*? The short *why* is that both “Love” and the *Rite* challenged existing conventions and initially left their audiences confused and unable to comprehend what they just experienced. With time, both works proved re-defining to their respective genres with watershed effects. The long *how* has everything to do with metaphorically connecting the right elements at the right time, however unfamiliar they may seem at first. Positively defined and with great potential, it means that constituents can overlap. In a work or with a specific action in any genre, one familiar element might justify the use of another unfamiliar.<sup>120</sup>

This chapter will portray “Love” as both a coupling and a negotiation between genres EDM and pop. A fundamental underlying question in every step of the song is whether the use of the music material prioritises either pop or EDM. This question is illuminated in three ways. First, analysis of the song and music video will show how the composition, arrangement, production and presentation thoroughly portray EDM through musical devices and visual imagery. Then, two cover versions by major acts turns around the use of the material, having it subordinated to existing pop conventions. Lastly, a third cello cover version is important for understanding the DJ-producer role as musically universal and independent in its own right, sharing fundamentals with the roles of formal composer and conductor. The similarities in musical importance and value can then help understand the extent of Harris’s contribution as performing artist – suddenly the production becomes a performance that is heard all over the song. This connection was not recognised in the song’s initial reviews. Many of them were puzzled from both the performing-artist categorisation and the affiliated EDM-originating content. The reviews are important for understanding that genre boundaries were challenged. A review section will therefore be presented early on, followed by analysis of the song. After that, the reactions to the song will be explained through genre theory.

“Love” was released in 2011, by Rihanna as a feature with Calvin Harris on the album *Talk That Talk*. The song’s only writer and producer credited is Harris.<sup>121</sup> The song entered the *Billboard* Top 10 chart at no. 16 on October 8, 2011, and reached no. 1 on November 12. It spent 10 weeks at the very top and 23 weeks in the Top 10.<sup>122</sup> Some artists and bands in the charts at the same time were Adele, Maroon 5, Katy Perry, Bruno Mars, LMFAO, Cobra Starship, Lil Wayne, Kelly Clarkson, Flo Rida, David Guetta, Jay-Z and Kanye West together, Taylor Swift (with songs from the *Speak Now* album) and

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<sup>119</sup> Alex Ross, *The Rest is Noise* (London, UK: Fourth Estate, 2008), 75-76.

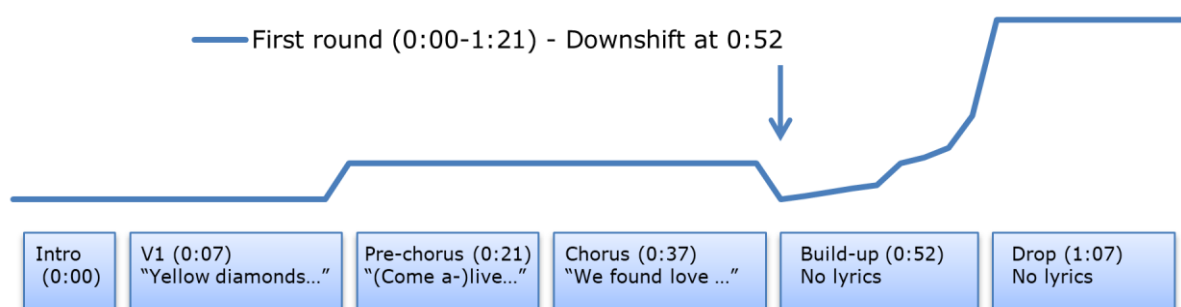
<sup>120</sup> See chapter 1’s pages 14-15 on genre and ambiguity.

<sup>121</sup> Rihanna ft. Calvin Harris, “We Found Love.”

<sup>122</sup> Appendix: 41/2011-11/2012.

Drake and Rihanna together. Among these, David Guetta, LMFAO and Cobra Starship were the acts being most similar to "Love" in terms of style and form.<sup>123</sup>

What separates "Love" from many other pop songs at the time of its release, is how it represented a break with both conventional expectations to form, and artist definitions at the time. In the preceding 2000s, EDM-style songs in pop were expected to use the EDM material as a musical underlay, as described by Simon Reynolds.<sup>124</sup> However, although Rihanna had acquired superstardom through several big hits years prior, "Love" does not stress the chorus as the song's formal highpoint – it rather plays up the drop.<sup>125</sup> This is achieved as the first chorus is dynamically low at 0:37, followed by a build-up part from 0:52 that builds tension towards a peak plateau which is the drop from 1:07-1:21. The build-up also represents a novel occurrence by downshifting. It happens at a point where the intensity just as easily could have been continuously raised. Figure 2.1 displays the first round of the arrangement.



**Figure 2.1 "We Found Love" – First Downshift**

As the first chorus is dynamically lowered and the drop raised, the expected "starring roles" are switched up with Rihanna dynamically relegated, and Harris similarly elevated. The drop highpoint plays a no-topline chord progression. One can ask: in 2011, is this conventionally expected to be a *performance track of Harris*? Or it is expected as a *prepared backing track* for Rihanna's performance? In 2011, the latter pointed to status as producer rather than performer. However, Harris is credited as featuring artist. What insights or notions lie behind the choices of Harris and Rihanna's side? How do they regard the drop – can it function on its own? In what ways can Harris's role be interpreted – modern pop-style performer, superstar producer, or composer or conductor as in the classical sense?

### **We Found Love: Initial Reviews and Mixed Reception**

"Love" eventually became a big hit, but its initial reception was mixed and the central criticisms varied. The formal-conventional aspect was addressed by reviews that also focused on the producer role. *The Guardian*, calling the drop a "riff," found the song structure to be strange. The writer described the first chorus "almost being sidelined by a large chunk of Harris's riff, (that would explain the feat.) before they join on the second chorus."<sup>126</sup> This logical response reveals that conventional expectations to the chorus role

<sup>123</sup> Appendix: song location with key identifying word provided. Cobra: 37/2011, LMFAO: 37/2011, 40/2011, Guetta: 4/2012, 28/2012.

<sup>124</sup> Reynolds, the *Guardian*, "... Rave Music Conquered America...", paragraph 5.

<sup>125</sup> Appendix: 41/2011.

<sup>126</sup> Michael Cragg, the *Guardian*, "New music: Rihanna ...,"

<https://www.theguardian.com/music/2011/sep/22/rihanna-calvin-harris?newsfeed=true>

and position were not met. A similar expectation to the role of performing artist is seen from PopCrush. In a generally positive review, their writer made a point that borders on questioning Harris's status as feature artist, "[only appearing] behind the scenes as the song's producer."<sup>127</sup> The drop is also acknowledged by Grantland – one of those who recognise the EDM content as a main feature. They focus on "the bleeps and bloops, the beat buildup and breakdowns."<sup>128</sup> *New York Times* emphasised the synth sounds and percussion as looking backwards time-wise, associating the song with an early 90s sound.<sup>129</sup> Vulture stated that "it plays like a straight house track."<sup>130</sup> On more universal terms, Pitchfork praised Rihanna's vocals.<sup>131</sup> *NME* said that the result was underwhelming and at a stand-still instead of "re-inventing the pop wheel" in a comparison with "Umbrella."<sup>132</sup> *LA Weekly's* review bordered on mockery, titled "Why This Song Sucks," making fun of "Love" for repeating the lyrics.<sup>133</sup> The variety of the reviews is highly interesting. Especially the views on Harris's role and affiliated musical content may prompt inquiry, especially when compared to later reviews of 2016 and after.

### **2016 and Later Reviews and Feature Interviews: Appraisal**

Contrary to the 2011 reviews, 2016 saw "Love" being widely and uniformly celebrated by household names of pop music journalism and criticism. Apple Music featured Zane Lowe interviewing Harris himself, framed by Lowe as an industry superstar. When Harris talked about challenges of the 2016 music industry, Lowe followed up with questions like "what industry, *you* are the industry," effectively acknowledging Harris as a top player.<sup>134</sup> This interview also provided material for a *Billboard* music news story on it. They described "Love" as defining to its era, deserving a five-year retrospective.<sup>135</sup> *NME* did another

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<sup>127</sup> Scott Shelter, PopCrush, "Rihanna, 'We Found Love' Feat. Calvin Harris ...," <https://popcrush.com/rihanna-we-found-love-calvin-harris/>

<sup>128</sup> Amos Barshad, Grantland, "Rihanna Is Working Way Harder Than You" (online review: ESPN Internet Ventures, 2011), <http://grantland.com/hollywood-prospectus/rihanna-is-working-way-harder-than-you/>

<sup>129</sup> Jon Caramanica, Ben Ratliff and Nate Chinen, the *New York Times*, "Rihanna's 'Talk That Talk' Synth-Perfect for an Earlier Time" (online review, US: The New York Times Company, 2011), <https://www.nytimes.com/2011/11/22/arts/music/talk-that-talk-by-rihanna-music-review.html>

<sup>130</sup> Amanda Dobbins, *Vulture*, "Rihanna Found Love at a Disappointing Rave" (online review: Vox Media LLC, 2011), [https://www.vulture.com/2011/09/rihanna\\_we\\_found\\_love.html](https://www.vulture.com/2011/09/rihanna_we_found_love.html)

<sup>131</sup> Lindsay Zolads, *Pitchfork*, "Rihanna: Talk That Talk | Album Review" (online review: Condé Nast, 2011), <https://pitchfork.com/reviews/albums/16072-rihanna-talk-that-talk/>

<sup>132</sup> Priya Elan, *NME*, "Rihanna, 'We Found Love' – Review" (online review: NME Networks, 2011), <https://www.nme.com/reviews/reviews-rihanna-12332-308950>

<sup>133</sup> Shea Serrano, *LA Weekly*, "Why This Song Sucks: Rihanna's 'We Found Love'" (online review: Semanal Media LLC, 2011), <https://www.laweekly.com/why-this-song-sucks-rihannas-we-found-love/>

<sup>134</sup> Zane Lowe, Apple Music, "Calvin Harris: 'How Deep Is Your Love' Interview | Apple Music" (online interview: 2016), 13:20-13:45, <https://www.youtube.com/watch?v=pBO4kQHz0mE&list=PLhQwIpR4GYnDeZr1TladcY1w3XtCKwRZX&index=163>

<sup>135</sup> Kat Bein, *Billboard*, "Calvin Harris & Rihanna's 'We Found Love' Turns 5: A Look Back at an Era-Defining Song" (online article: Billboard Media LLC), <https://www.billboard.com/articles/news/dance/7518731/calvin-harris-rihanna-we-found-love-turns-5>

similar story stating an unmatched pre-eminence in the time since.<sup>136</sup> Both *Billboard* and *NME* also attributed Harris to bringing EDM into the Top 10. *NME* acknowledged the “Love” drop, stating that “even if you’re not an EDM fan, it’s hard to deny the rush that comes when its steady accent culminates with that one gigantic drop.” They also brought up songs and artists who the writer claims that has been influenced by “Love,” amongst these being the Chainsmokers hit “Don’t Let Me Down”<sup>137</sup> as well as citing Flo Rida on “Love” greatly impacting his work since it came out.<sup>138</sup> Recalling *NME*’s initial review from 2011 – the views on the song had obviously changed over the course of five years.<sup>139</sup> The form’s novelty and influence has been pin-pointed in two pieces with revealing titles by Sloan and Harding. One is a devoted chapter titled “When the Drop Broke the Pop Song,” in their book *Switched on Pop*,<sup>140</sup> the other is a *New York Times* feature titled “When Culture Warped Pop for Good.”<sup>141</sup>

How is it possible to go from “underwhelming” to “iconic” in five years? This is a multi-faceted question: one part of the answer comes from analysing the song, its video, its genre placement and off course affiliated artists. Another comes from understanding genre-shaping mechanisms in general.

### **Analysing “Love”: EDM or Pop?**

There are two types of performers in “Love”: the vocalist and the DJ. Analysis will show how the DJ fulfils a highpoint lead role and feature status. The material is framed as to allow more than one formal interpretation. This can be advantageous, as Trevor de Clercq has concluded through analysing several major hits in pop and rock that play with expectations to formal parts.<sup>142</sup> However, de Clercq’s examples all have choruses, so when “Love” prefers the chord progression as lead material instead of vocals, the ambiguity goes even further. This highpoint role of the DJ is lifted through the song’s narrative, composition and music video. As Harris is the only songwriter credited, his efforts point a role of equal parts composer, producer and songwriter. It is of course likely that he played the keyboard parts, but such parts are frequently performed or programmed by producers without expectations of credit, especially not from A-list artists. There also seems unlikely to compare Harris to an “early 2000s superstar producer” at the time being – he was not surrounded by a team of songwriters or topliners revolving around his *sound*, as described by John Seabrook to be an important dynamic.<sup>143</sup> The roles and highpoints were puzzling to some 2011 critics, but a middle ground through two choruses sung on the drop music, can make the drop more tolerable for listeners that expect sung choruses.<sup>144</sup> As figure 2.1 displayed, the song begins with verse, moves to pre-chorus, chorus, build-up and drop, where the first chorus is played at a low intensity. The build-up begins at an even lower intensity and the drop is the first

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<sup>136</sup> Rhian Daly, *NME Blogs*, “Rihanna and Calvin Harris’ ‘We Found Love’ is Five – And We’re Still Feeling Its Influence,” (online blog article: BandLab Technologies, 2016), <https://www.nme.com/blogs/nme-blogs/rihanna-calvin-harris-we-found-love-761328>

<sup>137</sup> Appendix: 20/2016.

<sup>138</sup> Daly, *NME*, “‘We Found Love’ is Five.”

<sup>139</sup> Elan, *NME*, “‘We Found Love’ – Review.”

<sup>140</sup> Sloan and Harding, *Switched on Pop*, 46-52.

<sup>141</sup> Sloan and Harding, the *New York Times*, “The Culture Warped Pop, for Good” (Online article, US: The New York Times Company, 2021), <https://www.nytimes.com/interactive/2021/03/14/opinion/pop-music-songwriting.html?referringSource=articleShare>

<sup>142</sup> De Clercq, “Embracing Ambiguity,” 1.1-1.3, 3.4, 3.5, 4.4-4.6, 4.8-4.11.

<sup>143</sup> Seabrook, *The Song Machine*, 202-23.

<sup>144</sup> Cragg, the *Guardian*, “New Music: ‘We Found Love.’” Shelter, PopCrush, “... Review.”

highpoint. The second found sets up a conventional development of verse, pre-chorus and chorus. The song structure with the order and setup of build-ups, drops and choruses is described in Table 2.2. The song structure will be elaborated in the following text, along with music analysis will reveal the patterns that create tension, and the stylistic textures in which they are placed.

Overview: Rihanna feat. Calvin Harris, "We Found Love." Appendix catalogue: 41/2011	
<b>Formal parts:</b> A. Verse – B. Pre-chorus – C. Chorus (various intensities) – D. Build-up – E. Drop	
<b>Key, time signature and tempo:</b> E flat minor, 4/4, 128 BPM, 3-3-3-3-2-2 sixteenth-note subdivisions	
<b>Instrumentation:</b> ["S" = synth]. Organ, vocals, S-bass, sawtooth-S, claps, cymbals, tom drum, snare drum, kick drum, various risers, rich-S, high-frequency noise, distorted S, hi-hats	
Timing	Part name and Information
0:00-0:07	<b>X. Intro:</b> Synth organ playing song motif, 3-3-3-3-2-2 sixteenth-note subdivisions.
0:07-0:21	<b>A. Verse:</b> Vocals enter on the motif. <i>Lyrics: "Yellow diamonds in the light ..."</i>
0:21-0:37	<b>B. Pre-chorus:</b> Cymbal hit, claps, synth bass and chord-playing rich sounding synth. <i>Lyrics: "(Come A-) 'li-ve, it's the way I'm feeling ..."</i>
0:37-0:52	<b>C. Chorus (low intensity):</b> Instrumentation repeated. <i>Lyrics: "We found love ..."</i>
0:52-1:07	<b>D. Build-up:</b> Subdivision emphasis change, 3-3-2, played by tom/snare drum, root key pedal. Gradually intensifying sawtooth synth, snare drum roll, risers. <i>Lyrics: None</i>
1:07-1:21	<b>E. Drop:</b> Subdivisions back to 3-3-3-3-2-2, from rich-sounding synth chords, root notes from bass. Kick drum on flatted fours. High-freq. noise and claps. <i>Lyrics: None</i>
1:21-1:37	<b>A. Verse:</b> Bass playing root, distorted synth playing parallel fifth. Kick drum. <i>Lyrics: "Shine a light through an open door ..."</i>
1:37-1:52	<b>B. Pre-chorus:</b> Hi-hats adds disco rhythm. Part is concluded like build-up, with 1-bar snare roll and high-pitched riser as transition. <i>Lyrics: "(Come A-) li-ve, it's the way I'm feeling ..."</i>
1:52-2:07	<b>C. Chorus (full intensity):</b> This time on top of the same instrumentation as the drop. <i>Lyrics: "We found love ..."</i>
2:07-2:14	<b>X. Interlude:</b> Bass ostinato and synth chords with sound that un-muffles gradually.
2:14-2:29	<b>A. Verse:</b> Vocals enter on ostinato. Two risers before transition to chorus. <i>Lyrics: "Yellow diamonds in the light ..."</i>
2:29-3:14	<b>C, D, E. Chorus (low), Build-up, Drop:</b> Repeated as first cycle without significant changes. <i>Lyrics: "We found love ..."</i>
3:14-3:35 (end)	<b>C. Chorus (full):</b> Repeated as second time, on top of the drop instrumentation. <i>Lyrics: "We found love ..."</i>

**Table 2.2 "We Found Love" – Analysis**

The song starts with a synth organ, rich on overtones, described by Harris as an old-school rave sound inspired by The Prodigy.<sup>145</sup> It plays a motif with the tones Bb and Gb, moving to Db and Gb, forming the first inversion of chord G flat major. The motif

<sup>145</sup> Lowe, Apple Music, "Calvin Harris Interview," 19:50-20:00.

plays on a sixteenth-note subdivision pattern of 3-3-3-3-2-2. The motif and the rhythmic pattern will be recognisable throughout the song, for instance continuously for the first 52 seconds until the end of the first chorus.



**Example 2.3 “We Found Love” Bar 1 – Chord Motif and Subdivision Pattern**

This type of subdivision patterns systematically weights the off-beats. Seen in example 2.3, the first four hits have the same length and are thereby only seen as off-beat once heard together with last two eighth notes, which pushes the rhythm. The combination creates a rhythmic tension with the “regular” “metronome-grid” and the pattern is revealed as what Mark Butler describes as asymmetrical. Several variations of “asymmetrical patterns” are common to EDM, taking part in a larger category of “diatonic rhythms,” which are combinations of two plus one.<sup>146</sup> In “Love,” only two of the motif’s hits that play on weighted beats one and four of the 4/4 bar, seen in examples 2.3 and later 2.5. Especially the fourth hit is highly divergent from a 4/4 rhythm. However, the first four hits sound even in themselves, and the rhythm is actually pushed forward with the last two straight eighth notes, obtaining the asymmetrical effect.<sup>147</sup> The systematic off-beat information is defined by Butler as “not heard as subordinate to the meter” – the first four are equally defining the rhythm as the last two, and the rhythm itself would be completely different if the weighing was altered. Thereby Butler holds such rhythms as more than syncopations. Two opposite examples are breakbeats, which are subordinated to the meter, revolving around it,<sup>148</sup> and rhythmic variations that are interesting but not a musical necessity.<sup>149</sup> In the “Love” instrumentation, the asymmetrical rhythm plays alone through the whole first verse at 0:07-0:21. It is joined by hand claps marking the 4/4 grid in the pre-chorus and chorus 0:21-0:52, shown in later example 2.5.

Before that, the synth motif is rhythmically contrasted by the vocal. It starts on the second beat and it alternates fourth and eighth notes on the meter, except for the phrase endings. These relate to eighth note groupings of 3-3-2, most clearly heard in the second phrase “side by side,” shown in example 2.4. At the last “side” in the very end of this phrase the vocals and the organ align, easing the friction momentarily.



**Example 2.4 “We Found Love” – Rhythmic Contrast in Motif and Vocals, 0:07-0:14**

<sup>146</sup> Butler, *Unlocking the Groove*, 83, 85, 97, 100, 105, 106.  
<sup>147</sup> *Ibid.*, 103-4.  
<sup>148</sup> *Ibid.*, 89.  
<sup>149</sup> *Ibid.*, 100, 105.

What Harris does is combining two distinctive rhythms almost instantly. This is an important EDM feature, described by Butler as layering of patterns. The result is a rhythmical tension where the rhythms move apart, which is termed as “metrical dissonance.” The tension is relieved once the rhythms align. Furthermore, when layering patterns, an often-used technique is to have the patterns begin at different places and possibly also be of different lengths, inducing the “displacement phenomena.”<sup>150</sup> In “Love,” metrical dissonance is established with the vocal, whose entrance is rhythmically displaced from the synth. It lasts over the course of four bars and dissolves in the end of the fourth bar when the rhythms align. Then it restarts. The rhythmic tension is particularly strong with the first syllables of words “diamonds” and “standing.” These syllables weights the third beat while the synth organ weights the sixteenth note immediately after, and the two accents challenge each other rhythmically as they are focal points of two different rhythmic orientations and therefore hard for the listener’s ear to follow simultaneously.<sup>151</sup> A possible result of this can one can “choose,” consciously or not, different rhythmic orientations based on attention and pre-inclinations.

As the song proceeds, Harris layers new rhythmic components onto the already existing. In the following pre-chorus at 0:21, the 4/4 meter is weighted more, from hand claps at every quarter note as well as a similar straightening of the vocal melody. The bassline is introduced with the first appearance of the root note of E flat minor. In combination with rich-sounding synths, a standardised pop chord progression of i-VI-III-VII is outlined, with some alterations to the chords.

**Example 2.5 “We Found Love” – Pre-Chorus, Chorus and Drop**

The chorus begins at 0:37. The main lyric “we found love in a hopeless place” repeats on the same melodic contour as the verse, but on the same music as the pre-chorus. The development up until here has relied on the composing aspect of contrasting rhythmic and melodic aspects, while the production side is comparably unpretentious. It is not the sounds in themselves that set the music apart – the described type of rave organ<sup>152</sup> is available in any modern DAW – it is rather how these sounds are structured into music.

There is a possibility that the chord progression has adopted some EDM rhythmical trickery, despite being a conventional repetitive and open-ended four-chord progression that leaves all formal implications to production devices and topline.<sup>153</sup> As a one-time event, Harris turns the harmony around with the bass’ E flat entrance at 0:21, shifting the tonal centre from major to parallel minor through one root note. As a house producer with attention to detail, Harris is likely to be familiar with what Butler terms as

<sup>150</sup> Butler, *Unlocking the Groove*, 138-39.

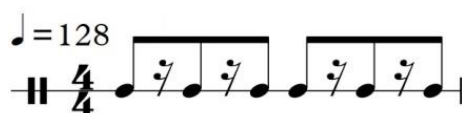
<sup>151</sup> The metrical dissonance can be directly experienced by tapping the synth rhythm and humming the melody.

<sup>152</sup> Lowe for Apple Music, “Calvin Harris Interview,” 19:50-20:00.

<sup>153</sup> See page 20 with descriptions on Moore, “U2...,” 19-20; and Peres, *The Sonic Dimension*, 64-65.

“turning the beat around,” TBA, which is a metrical relocation of the weighted beats. A typical EDM usage is starting a song with light-sounding percussive sounds on seemingly weighted beats, before being relatively shifted to an off-beat position when a heavier-sounding kick drum or backbeat enters.<sup>154</sup> EDM examples are James Ruskin’s “Connected” from 0:10-0:15,<sup>155</sup> and Carl Craig’s “Televised Green Smoke” from 0:25-0:30.<sup>156</sup> A highly effective non-EDM example is Beethoven’s *Fifth Symphony*, where the motif begins not on a downbeat, but on an offbeat of 2/4. In “Love,” there is no TBA. However, as the darker bass sound’s entrance abruptly alters the orientation of the pattern that was established by the lighter-sounding synth organ, one can say that the TBA philosophy is used to turn the harmony around.

After the chorus, at 0:52 the build-up halts the development by stopping the vocals and reducing the pace of the harmonic and rhythmical movement. This is the downshift from which the song builds up through various risers. One is the rhythm accelerating through a snare drum roll playing shorter and shorter note values. There is a chromatically rising sawtooth-air-horn-sounding synth, over a bass pedal of E flat. Filtered noise sweeps are also used, for instance at 0:55-0:59. The general rhythmic accentuation is changed to a 3-3-2-divided sixteenth-note rhythm, shown in example 2.6. The playing of this rhythm gravitates towards the third beat of each bar – quite opposite to the 3-3-3-3-2-2-divided sixteenth-note rhythm of the song’s synth motif in examples 2.3 and 2.5. This is another asymmetrical rhythm type described by Butler.<sup>157</sup>



#### Example 2.6 “We Found Love” – Build-up Subdivision Pattern, 0:52-1:07

To a listener accustomed conventions of the *Billboard* Top 10 of 2011, the build-up may have felt a bit forced. However, its inclusion serves at least four purposes: it helps contrasting the song parts on a grand level; it introduces a unique rhythmic layer into the song; it helps the following drop to accomplish the same, as the gravitation towards the third beat also makes this beat more welcome in the following drop’s flatted four kick groove. The fourth is formal as the build-up is likely to precede an EDM drop, as both a signalling part and as a well-timed dynamic contrast deployed by the downshift. The four mentioned purposes allow Harris to hit two musical birds with one stone. Important rhythmic and formal “cards” are played out one by one, which helps contrast the song.

The build-up also has a visual side, seen in the music video from 1:44-1:59.<sup>158</sup> At its beginning, the video shows colourful pills taken by the male lead before he and Rihanna engage in a heavy make-out session. This is accompanied by effects of fast-

<sup>154</sup> Butler, *Unlocking the Groove*, 141.

<sup>155</sup> James Ruskin, “Connected,” on *Point 2* (online album: Tresor Records, 2000), <https://open.spotify.com/track/7DdhSFIJ7mOyRTj0asXRuV?si=fde95844d415429b>

<sup>156</sup> Carl Craig, “Televised Green Smoke,” on *More Songs about Food and Revolutionary Art* (online album, Planet E Communications: 2007), <https://open.spotify.com/track/0m1HUOFQv9KYysDy08jK7r?si=f59702f99643476e>

<sup>157</sup> Butler, *Unlocking the Groove*, 83.

<sup>158</sup> Melina Matsoukas (director), “Rihanna – We Found Love ft. Calvin Harris” (music video, US: Universal Music and Video Distribution, 2011), <https://www.youtube.com/watch?v=tg00YEETFzg&list=PL-7M3uG9NiHnDgKfipJpv0Ehomnucu13v&index=6&t=0s>



moving lights, fireworks, pills multiplying, a burning colourful joint and dilating pupils on the last exaggerated clap. The clap ends the build-up, morphing into a densely reverberated white-noise sound. It carries over into the drop before slowly decaying, possibly resembling the wild cheer of a full stadium.<sup>159</sup>

The drop sets in at 1:07. It consists mainly of synth bass, various synths, kick drum and hand claps. The tonal instruments play the four-chord progression of example 2.3 in the established 3-3-3-3-2-2 sixteenth rhythmic pattern. The percussive instruments play the flatted-four groove, adding a disco hi-hat pattern of two sixteenth and one eighth note. The "cheering clap" sound persists for two bars, adding to the chorus' instrumentation. There is a similar reverb sound to the hand claps, blending with the "cheering sound." The video also depicts a "festival rave" with people dancing, jumping around, hugging, kissing and carrying each other. Calvin Harris is seen here at 2:05, 2:09 and 2:12 as the DJ playing the scene's music.<sup>160</sup> The scene then connects Harris as the feature artist with the "wild crowd" linked to the "cheering" sounds. Like the music, the video keeps adding to the systematic use of EDM devices. The visuals of the scene connect the ecstatic festival-rave scene with the drop while also portraying the drop visually as a highpoint and Harris in a musically leading role. Ultimately, this connection also applies to Rihanna herself, crossing over to an EDM environment by association with Harris and the scene. The event of having a highpoint with a sounding chord progression with no topline, can be a deliberate preference in EDM. It represents a positive collectiveness rather than a monocentric focus on a star singer or soloist instrumental. This is described by Phillip Tagg, who bravely shared some initial outsider-perspective observations and thoughts on rave music in the early 90s.<sup>161</sup>

As the second verse at 1:21 follows, the bass and the flatted four kick persist along with a monophonic synth playing parallel a motif variant through fifths over the bass root. For the pre-chorus at 1:37, a disco hi-hat pattern is added. In the final two bars, the snare roll is added back in briefly. It is subordinated to the vocals and works as a momentum-building tool. The short length provides a transitional effect instead of being a dedicated formal part like. In comparison to the first "full-scale version" build-up, the second round's snare roll is condensed version. It makes for an interesting comparison with the general evolution of the use of pre-choruses, whose evolution initially began the other way around, as a transitional effect that eventually evolved into the dedicated formal part.<sup>162</sup> Harris's reverse-engineering makes the build-up content conform to the pre-chorus of the conventional form. This transitional effect in "Love" is applied for two bars. The chorus comes in at 1:52, now playing in combination with the drop instrumentation. It then becomes an underlay as if catering to the expectations to earlier use of EDM influences in the 00s.<sup>163</sup>

The second round in "Love" is quite contrary to the first. Its three parts perform a conventional step-by-step development of increasing dynamic intensity, with no downshift or drop. The verse is the lowest, the pre-chorus intensifies and the chorus tops the round. This can be seen in the red line of figure 2.7.

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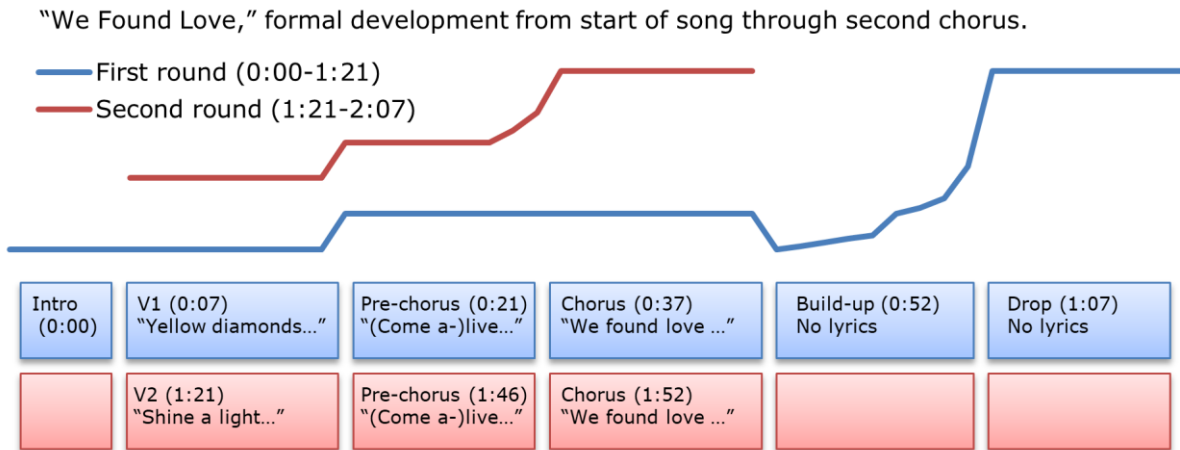
<sup>159</sup> This notion will be entertained thoroughly at a later stage of this chapter.

<sup>160</sup> Matsoukas, "Rihanna - We Found Love ft. Calvin Harris," 1:59-2:14.

<sup>161</sup> Philip Tagg, "From Refrain to Rave: The Decline of Figure and the Rise of Ground," in *Popular Music*, vol. 13/2, pp 209-222 (Cambridge, UK: Cambridge University Press, 1994) 216-19.

<sup>162</sup> Summach, "... Prechorus," paragraphs 3 and 22.

<sup>163</sup> Simon Reynolds, "... Rave Music Conquered America," paragraph 5.



**Figure 2.7 "We Found Love" Comparison of Formal Rounds**

The second round of a pop song will often repeat much of the layout of the first, and "Love" repeats its verse and chorus. However, the second round is completed in half the amount of time compared to the first. The reason is that the chorus is not the final part in round 1, but the middle part. The second round turns to a normally expected conventional form, as commented by one of the 2011 reviews.<sup>164</sup> This can be seen as a large-scale ambiguous rendering of the two formal rounds – one new, one old. The form can thus apply to conventional or even conservative mindsets, which may be a clever device. After analysis of several major pop hits, de Clercq reached an insight that "part of [their] appeal ... may derive from the interesting ways in which they manipulate the conventions of form."<sup>165</sup>

The song moves into instrumental breakdown interlude at 2:07 with a synth pedal revolving around E flat, awaiting continuation. On this instrumentation comes a verse at 2:14, then a first-round-style chorus at 2:29, build-up at 2:40, drop at 2:58 and then the final chorus on the drop instrumentation at 3:14. The choice to maintain the build-up and drop can be seen as a commitment EDM form. It is a reprise of the essential content of the first round, with an added "da-capo tutti" conclusion, completing Harris's systematic composing and arranging on EDM terms. The alternative would have been partial or full cuts in the build-up and drop – with potential directional choices of either to *play EDM* or to *play pop in the style of EDM*. The former was not yet established in the 2011 Top 10 while the latter was uncontroversial and in fashion. Harris's own positioning at the time is of great interest – on one side he saw himself as native to the EDM genre as a DJ and producer. On another, he was turning towards the mainstream, releasing tracks with Kelis and John Newman but not yet seeing himself fully established.<sup>166</sup> Any move from a sub-genre or style and into the mainstream can provide a reaction in the fans. On EDM terms the SFRaves forum provides some illustrating quotes. When an act turned to the mainstream, some forum users lost interest as they saw the acts becoming softer and less interesting from the process.<sup>167</sup> The mainstream disconnection is also testified by EDM writer Michaelangelo Matos when interviewed on the *NY Times*' Popcast, drawing a line of fundamental difference between *EDM as pop* and *EDM as underground music*.<sup>168</sup>

<sup>164</sup> Cragg, the *Guardian*, "New Music: 'We Found Love.'"

<sup>165</sup> De Clercq, "Embracing Ambiguity," 1.5, 6.2.

<sup>166</sup> Lowe, Apple Music, "Calvin Harris Interview," 19:50-20:15.

<sup>167</sup> Cornelia Fales, "Hearing Timbre: ... Early Bay Area Ravers," 21.

<sup>168</sup> Ratliff, Gonzales [producer], "Popcast: Tropical House," 16:30-19:30-20:20.

However, Harris's motivation for bringing his music out as widely as possible does not mean that his EDM music cannot have purist tendencies. These can definitely be found in "Love," categorised in three ways. One is the level of detail in rhythmic features such as figures and layering. Another is the stylistics, represented through EDM instrument synth sounds such as air-horn, organ and sawtooth, but also the visuals and the artist credit. The third and most defining tendency is the formal commitment, to the obvious drop, and even more strikingly to the build-up. It is auxiliary to the drop and certainly in danger of being sacrificed on the altar of pop conventions.<sup>169</sup> By keeping the build-up and drop on the third round, Harris breaks the conventional "standard recipe" and overpasses the conservatively minded listeners. However, Harris does give some way to their expectations with the last "tutti-finale" chorus. It sounds like on the second round and is a definite highpoint. For the conservatively tuned ears still listening, it must surely have represented some normality.

The analysis of the formal development and the critical reception leaves a few questions up for discussion. Is there any perfect balance between EDM and pop? The answers will be as varied as the reviews. They point to a more defining question: what is the ideal balance between old and new, conventions and renewal? One can imagine two different extreme ideal pop song preferences – good and traditional versus exciting and new. One ideal is for a new song to perfect existing rules and conventions, allowing new sounds but locking the song form to decades-old standardised norms.<sup>170</sup> The other ideal is something new, refreshing, and previously unheard, pushing the possibilities for ambiguities that de Clercq describes.<sup>171</sup> Some level of familiarity is welcomed, of course, as music will never exist in a vacuum. Perfection of the first means creating better verses and choruses than what already exists in the ever-growing pool of music. Perfecting the second means shaking things up, creating music in new and other ways. This is the ideal that "Love" leans towards, but some of the 2011 critics measured the song against the other. They are not at fault to do so – the example of "Love" simply points out that there were other frameworks in play for these critics compared to Harris. Many of the critics are at highly influential positions in the world of music criticism, obtained and deserved due to the same pre-existing logical frameworks of musical understanding that they relied upon for interpreting "Love."

### **How to Understand the Critical Interpretations of "Love"**

To understand the various 2011 interpretations of "Love," genre writings by E.D. Hirsch can explain how the critics could rely more upon their individual frameworks than upon commonly shared genre perceptions:

"An interpreter's notion of the type of meaning he confronts will powerfully influence his understanding of details. This phenomenon will recur at every level of sophistication and is the primary reason for disagreements among qualified interpreters."<sup>172</sup>

It hints at the various devices of "Love" not being fully aligned with the expectations of the 2011 pop genre. Furthermore, Hirsch describes that the *expectation of traits* are revealed once they are contradicted, enabling a re-evaluation of the interpreter's previous understanding.<sup>173</sup> Later, the uniform 2016 reviews seem to reveal updated

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<sup>169</sup> "OK, we understand that the drop hits hard, but do we need that strange build-up?"

<sup>170</sup> Sloan and Harding *Switched on Pop*, 51.

<sup>171</sup> De Clercq, "Embracing Ambiguities," 1.5, 6.2.

<sup>172</sup> Hirsch, *Validity in Interpretation*, 75.

<sup>173</sup> *Ibid.*, 71, 72-73, 76.

expectations, adapted to "Love." Understood through Figure 1.9's display of genre mechanisms on page 14, "Love" certainly represents a new suggestion going straight into the process of iterance.<sup>174</sup> The figure is certainly inspired by Franco Fabbri's imagining of how breaking norms may invoke genre evolutions.

Transgressions to unbreakable rule are made *first* and the result then put into a sort of "black box" – how it works no one knows – and if this box indicates success, *then* the transgressions are codified.<sup>175</sup>

"Love" came successfully out of the black box, despite the initial 2011 reviews. However, it is important to acknowledge these reviews and their variety as completely customary, which can be understood through I.A. Richards's 1929 study that was later recast by Hirsch, referenced earlier on page 13. Richards had students of varying levels interpret poems unfamiliar to them, supplied to Richards as learning materials at Cambridge and elsewhere. Concealed authorship had the student not knowing if they were interpreting a modern relatively unknown author, or Shakespeare. To Richards's surprise, the interpretations were of an "astonishing variety." He saw it equally applied to all levels of students, also when encountering seemingly straightforward poetry – not only the arcane.<sup>176</sup> This is where their logic responses came into play – understandably, Richards's students saw the unfamiliar poems through the logical frameworks they already had within – just like the 2011 critics saw the unfamiliar drop.

E.D. Hirsch describes the phenomenon on terms relating to genre understandings: "Without helpful orientations, [...] readers are likely to gain widely different generic conceptions [and subsequent understanding] of a text."<sup>177</sup> Fabbri helps connecting this understanding further on to genre, explaining that the knowledge of the codes of a genre varies between its various members – individually and in regard of roles. The variations might produce some unexpected interpretations, due to the receiver using different codes than the emitter.<sup>178</sup> Hirsch, Richards and Fabbri can together help understand the various "Love" reviews and the *Rite of Spring* reactions as coming from the same mechanism – both works deviated too much from the initial expectations of critics and audience.

### **Ever-changing Genres and Canonisation – in the 2010s as in the 1910s**

Can the 1913 *Rite of Spring* relate to "Love?" The *Rite* is noted for its initial controversy. Alex Ross re-tells it as highly divided at first, with "howls of discontent" moving back and forth in the audience. However, the first performance also received a partly positive reception, with an applauding faction that required Stravinsky, Nijinsky, and the dancers to bow many times. The positive response grew with subsequent performances. When performed one year after the premiere, the outcome was an "unprecedented exaltation," a "fever of adoration," with Stravinsky "mobbed in a riot of delight."<sup>179</sup> The *Rite* serves as an extreme example of challenging the audience. Although incorporating quite some familiar elements,<sup>180</sup> there was a clear mismatch between expected and actual codes. Eventually the *Rite* made it through Fabbri's black box and into the classical and art music canon as one of the most important modernist works, after the initial turning of

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<sup>174</sup> Brackett, *Categorizing Sound*, 11-13. Fabbri, "A Theory of Musical Genres," 16.

<sup>175</sup> Fabbri, "... Musical Genres," 16.

<sup>176</sup> I.A. Richards, *Practical Criticism*, 3-4, 12-15.

<sup>177</sup> Hirsch, ... *Interpretation*, 75.

<sup>178</sup> Fabbri, "... Genres," 18.

<sup>179</sup> Alex Ross, *The Rest is Noise*, 75-76.

<sup>180</sup> *Ibid.*, 76.

“boos into bravos.”<sup>181</sup> These are the exact same dynamics that were applied to “Love” within the first five years after its release and the varied “boo reviews” of 2011, into the uniform 2016 “bravos.”

On the surface, the comparison of “Love” and the *Rite* may seem artificial and constructed. However, looking past the musical differences, some strikingly similar patterns can be seen. Any perceived difference in the aspirations of the genres does not matter at all – in fact, finding similar mechanisms in both art music and pop is worth celebrating. It demonstrates a shared artistic relevance and potential, not through the sound but through universal pioneering qualities of novelty, possessed by the authors.

The workings of “Love” and the *Rite* stand out as effective and exaggeratedly clear examples of genre evolution mechanisms. Several scholars echo each other: Jason Toynbee describes that “no [song] will have all the traits of the genre [or style] to which it belongs.”<sup>182</sup> Toynbee references film scholar Steve Neale, who states that genre conventions are always up for revision, as constantly *in play* rather than being *replayed*.<sup>183,184</sup> Both Neale and Fabbri are referenced by David Brackett, who holds genre classifications as non-rigid, explaining that genres of music “refer to generic conventions that are constantly being modified by each new text that participates in the genre.”<sup>185</sup> Fabbri invites the audience inside, describing that their frameworks play an important role in the reception of a work, and are highly important for the work’s potential of success and for confirming or expanding its genre. Fabbri sees this as no setback at all, but rather as an important mechanism in the continuous evolution of music.<sup>186</sup> Relatedly, for the film field, Neale describes some of the expectation as defined by non-creator participants: media, advertising, word of mouth, and reviews. All of these provide “labels, terms and expectations that will come to characterise the genre as a whole.”<sup>187</sup> Voila! The term “expectations” is enriched, as not only describing those of the critics, but also those of the genre at any point in its evolution. This helps explain how early reactions and definitions of “Love” and the *Rite* are different from later ones. For “Love” specifically, these also incorporate a growing acceptance for Harris’s role as leading.

### **The Video: Rave or Festival?**

The “Love” music video embraces EDM through both philosophy and technical content, depicting a love relationship moving through stages of joyous and careless exploration by exciting activities and drug-fuelled partying at an open-air-festival-resembling a rave.<sup>188</sup> Two key portrayals of the video are the *evolving relationship* and *the scene* in which it takes place. Although the relationship may at first seem like some kind of a modern never-ending love story, it ends up turning destructive. The destructiveness is shown through alcohol and substance abuse, arguing and confrontations hinting at physical and emotional domestic violence and a love-hate relationship evolving throughout the video. Its reception seemed uniform compared to that of the song. The following referenced reviews all observe the imaging of drug abuse and turbulent relationships. The drug-

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<sup>181</sup> Ross, *The Rest is Noise*, 76.

<sup>182</sup> Jason Toynbee, *Making Popular Music* (London, UK: Arnold, 2000), 102-3.

<sup>183</sup> Steve Neale, “Questions of Genre,” in *Film Genre Reader III*, edited by Barry Keith Grant, pp. 160-84 (Austin, US: University of Texas Press, 2003), 171-73.

<sup>184</sup> Steve Neale, *Genre and Hollywood* (London, UK: Routledge, 2000), 205-7.

<sup>185</sup> Brackett, *Categorizing Sound*, 7, 13, 16.

<sup>186</sup> Fabbri, “... Genres,” 18.

<sup>187</sup> Neale, “Questions of Genre,” 163-64.

<sup>188</sup> Matsoukas, “Rihanna – We Found Love ft. Calvin Harris.”

theme is recognised by MTV and *Billboard* with comparisons to movies *Trainspotting*<sup>189</sup> and *Requiem for a Dream*.<sup>190</sup> *Vulture* links the relationship story to Rihanna personally through the male star Dudley O' Shaughnessy's resemblance to Chris Brown,<sup>191</sup> with whom Rihanna had an infamous on-and-off violent relationship that became a symbol of domestic violence.<sup>192</sup> The video received several nominations and won a Grammy award for "Best Short Form Music Video" and an MTV Video Music Award "Video of the Year."<sup>193</sup>

The video and its reviews work to place the song in the EDM genre, through the 90s rave origins and the late 00s development. This is analysed through two separate portraying elements of the video – one old element first, and then one new.

The first portrayal is a background of 1990s rave culture connected with joy, friendship, love and excitement, but eventually also having a downside. All factors are anchored in aforementioned drug-enhanced musical experiences: pills, dilating pupils, a joint and the following rave.<sup>194</sup> The inevitable connection between rave music and party drugs is illuminated by Simon Reynolds in the book on rave music and dance culture, *Energy Flash*, with descriptions that are mirrored by the video. Reynolds describes the drug MDMA through its well-known employment-mixture of Ecstasy, also termed as "E." A wholesome connection between drug, culture and music is portrayed. The drug invites a shared bonding experience with others, by feeling "loved-up" from taking the drug. Reynolds describes a more vivid sensory experience of everything, to the point that "all music sounds better on E, ... [especially] house and techno." This explains a motivation to systematically design music to complement the high from the drug.<sup>195</sup> There is also a downside. Reynolds describes the "serotonin glow" wearing off from continued use, with a risk of addiction after the "honeymoon period ... [so that] normal life seems dreary."<sup>196</sup> In the video, the downside is shown through drug habits, hangovers, vomiting and passing out, and the scenes also hint to fighting and even domestic abuse.<sup>197</sup>

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<sup>189</sup> Jocelyn Vena, MTV, "Rihanna Experiences Love, Loss In 'We Found Love' Video" (online review: Viacom International Inc., 2011)

<http://www.mtv.com/news/1672801/rihanna-we-found-love-video-4/>

<sup>190</sup> Erika Ramirez, *Billboard*, "Rihanna Escapes Hopelessness in 'We Found Love' Video: Watch" (online review: Billboard Media LLC, 2011)

<https://www.billboard.com/articles/columns/the-juice/465608/rihanna-escapes-hopelessness-in-we-found-love-video-watch>

<sup>191</sup> Amanda Dobbins, *Vulture*, "Rihanna's 'We Found Love' Video: Raves, Ribbon Vomit, and a Guy Who Sure Looks Like Chris Brown" (online review: Vox Media LLC, 2011)

[https://www.vulture.com/2011/10/rihanna\\_we\\_found\\_love\\_video.html](https://www.vulture.com/2011/10/rihanna_we_found_love_video.html)

<sup>192</sup> Jayson Rodriguez, MTV, "Rihanna Tells MTV News: Domestic Abuse 'Doesn't Define Who I Am'" (online news story: Viacom International Inc., 2009)

<http://www.mtv.com/news/1625891/rihanna-tells-mtv-news-domestic-abuse-doesnt-define-who-i-am/>

<sup>193</sup> Grammy Awards, "GRAMMY Awards Winners & Nominees for Best Music Video, Short Form" (Online listing: the Recording Academy, 2021)

<https://www.grammy.com/grammys/awards/winners-nominees/183> - accessed March 28, 2022.

Rebecca Ford, the *Hollywood Reporter*, "VMAs 2012: Complete Winners List" (online news story, The Hollywood Reporter LLC., 2012),

<https://www.hollywoodreporter.com/news/general-news/mtv-video-music-awards-winners-vm-as-368553/>

<sup>194</sup> Matsoukas, "Rihanna – We Found Love ft. Calvin Harris," 1:42-2:12.

<sup>195</sup> Simon Reynolds, *Energy Flash* (London, UK: Picador, 1998), xxv-xxvi

<sup>196</sup> *Ibid.*, xxviii

<sup>197</sup> Matsoukas "Rihanna – We Found Love ft. Calvin Harris," 3:40-4:40.

The second portrayal is a connection to the rave scene specifically – but a redefined version in “new clothes,” more tolerable for the mainstream. Reynolds describes in a feature for the *Guardian* how EDM in the beginning of the 2000s saw a re-branding of the earlier raves. They were moved out of the previous “underground,” secret locations such as abandoned warehouses and unannounced fields. The new and rebranded events were set up by responsible arrangers in stadiums and, well, announced fields – labelled as “festivals” rather than raves. This trend had around the time of “Love” gained considerable commercial momentum. For instance, the Electric Daisy Carnival drew 320,000 people to the Las Vegas Motor Speedway over the course of three days in 2012.<sup>198</sup> The drug connection was not entirely lost, but rather understood as a “well-known secret” even on the biggest of stages: Madonna performed on the *Ultra Festival* of Miami in 2012. While introducing her collaboration with Avicii,<sup>199</sup> she asked the crowd “have any of you seen Molly?” She wore a sweater with her name (and album title of 2012) abbreviated “MDNA” – one “slash” away from “MDMA,” the scientific labelling to which “molly” (“molecule”) refers. The crowd responded with cheers.<sup>200,201,202</sup>

The “Love” music video’s depictions of drugs and open-field partying thus signify an “old” rave culture, while the video and song itself entered the “new” festival culture of EDM. The potential access to crowds of up to 320,000 people might provide a motive for visually reinforcing EDM further into popular culture and the *Billboard* chart. Reynolds states that in the early 2000s EDM music did not stand a chance in the charts unless conforming to a conventional pop song structure of verse-chorus.<sup>203</sup> This convention is what “Love” challenged, as Nate Sloan and Charlie Harding show in a dedicated chapter of their book *Switched on Pop* and in a feature for the *New York Times*. They hold “Love” as a pioneering song in establishing EDM formal content to the pop charts.<sup>204</sup> The video provides reason and meaning to the “unorthodox” formal parts of the song, so that the two platforms work together to make the EDM content fit for Rihanna in the mainstream.

### **DJ Collaborations Evolving from Risk towards Convention**

Rihanna’s 2011 release of a song in collaboration with a British DJ seemed unexpected in regard of image, sound and marketing. Many reviews write about this, either viewing it as unusual,<sup>205,206,207</sup> or making a point out of being unsure of what to expect.<sup>208,209</sup>

<sup>198</sup> Reynolds, the *Guardian*, “... Rave Music Conquered America,” paragraphs 1, 6, 8-10.

<sup>199</sup> Madonna, Avicii, “Madonna vs. Avicii – Girl Gone Wild – AVICII’s UMF Mix,” written by Alessandro Benassi, Jenson Vaughan, Madonna, Marco Benassi (online release: Interscope, 2012),

<https://open.spotify.com/track/5K60TurSjbQy83ItYhOjEA?si=a01d46faad764f3c>

<sup>200</sup> Brandon Dempsey (YouTube user), “Madonna asks Ultra 2012 crowd Have they seen Molly? Avicii Opens w/ Girls Gone Wild” (YouTube video: 2012), 0:54,

<https://www.youtube.com/watch?v=3Cj7coc0CA0>

<sup>201</sup> Madonna (Official YouTube channel), “Girl Gone Wild - UMF Mix (Live From Ultra Music Festival)” (YouTube video: 2012), <https://www.youtube.com/watch?v=qr5VqBP1voA>

<sup>202</sup> Reynolds, the *Guardian*, “... Rave Music Conquered America,” paragraphs 9-11.

<sup>203</sup> Reynolds, the *Guardian*, “... Rave Music Conquered America,” paragraph 5.

<sup>204</sup> Sloan and Harding, *Switched on Pop*, 47-51;

Sloan and Harding, the *New York Times*, “The Culture Warped Pop, for Good.”

<sup>205</sup> Barshad, Grantland, “Rihanna Is Working Way Harder Than You.”

<sup>206</sup> Shelter, PopCrush, “We Found Love – Song Review.”

<sup>207</sup> Cragg, the *Guardian*, “New Music: ‘We Found Love.’”

<sup>208</sup> Elan, *NME*, “‘We Found Love’ – Review.”

<sup>209</sup> Serrano, *LA Weekly*, “Why This Song Sucks.”

The accounts from Rihanna and Harris themselves may also show an awareness on their behalf, regarding the artistic-style-and-industry-based dynamics between the two represented in 2011. In US pop at the time, as the reviews also state, both Harris and the EDM drop were unestablished, while Rihanna was an established Top 10 artist since as early as 2005 with "Pon de Replay,"<sup>210</sup> and later hits on the level of the Jay Z feature "Umbrella."<sup>211</sup> Harris recollects the story of the collaboration with Rihanna beginning on tour, as a warm-up artist. She told him after a DJ set of his that "she wanted to do something that sounded kind of like what [he] was playing." Harris would be happy to collaborate, yet thinking that it would be "easier said than done," viewing Rihanna artistically and industry-wise as "high [up in the hierarchy] and amazing".<sup>212</sup>

He expresses on Rihanna's behalf a possible risk and conflict of interest at the time if she was to include both his sound and name on a record of hers, and that it would confuse people.<sup>213</sup> A contrast to the feature status on "Love" is seen in the song "Where Have You Been," also from *Talk That Talk*. Harris is credited "behind the scenes" as both songwriter and producer.<sup>214</sup> The two collaborated again in 2016 with "This Is What You Came For."<sup>215</sup> It is a similar style song, released as a free-standing-no-album single, but this time marketed as Harris featuring Rihanna. This reflects the evolution from 2011-2016 and underscore the updated dynamics between the two. It is one of the top performing songs of both artists on Spotify with much over one billion plays.<sup>216</sup> Harris still attributed in 2016, as in 2011, immense value to Rihanna as vocalist for his music,<sup>217</sup> several years after establishing himself on top of the charts. As for Rihanna's position and views on the 2011 collaboration, following the number one position, Def Jam's A&R Vice President Bu Thiam stated in an MTV interview the importance of Rihanna being different. The interviewer described Thiam's repeated use as sounding like a mantra. It reveals that the record company shared Harris's viewpoint that they were taking a chance, and Thiam credits Rihanna herself for having the final word:

It's a different sound and that's what she wanted to go with ... She wanted to change music. I have to salute her for taking a chance 'cause most artists wouldn't have done that.<sup>218</sup>

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<sup>210</sup> top40weekly.com, "All US Top 40 Singles for 2005" (online chart library: 2012-2020), <https://top40weekly.com/2005-all-charts/> - accessed November 8, 2020. "Pon De Replay" entered the Top 10 in the week ending July 16.

<sup>211</sup> Top40weekly.com, "All US Top 40 Singles for 2007" (online chart library: 2012-2020), <https://top40weekly.com/2007-all-charts/> - accessed November 8, 2020. "Umbrella" became number one in the week ending June 9.

<sup>212</sup> Fuse (YouTube user). "#TBT: Calvin Harris On Linking Up with Rihanna for 'We Found Love' | Fuse" (YouTube video: 2017), 0:10-0:47, <https://www.youtube.com/watch?v=3gBdyGbK-EI&list=ULWF0VAPk2vcc&index=1049>

<sup>213</sup> Ibid., 0:47-1:00.

<sup>214</sup> Appendix: 23/2012.

Rihanna, "Where Have You Been," written by Esther Dean, Calvin Harris, Geoff Mack, Henry Walther, [Dr. Luke] Lukasz Gottwald, on *Talk That Talk*.

<sup>215</sup> Appendix: 20/2016.

<sup>216</sup> Calvin Harris's artist page on Spotify. [https://open.spotify.com/artist/7CajNmpbOovFoOoasH2HaY?si=-WCsuw\\_RqOk5zRtWR0Efw](https://open.spotify.com/artist/7CajNmpbOovFoOoasH2HaY?si=-WCsuw_RqOk5zRtWR0Efw) - accessed March 14, 2022.

<sup>217</sup> Zane Lowe, Apple Music, interviewing Calvin Harris, "Calvin Harris: 'This Is What You Came For' and Getting Vocals from Rihanna | Apple Music" (online interview: 2016), 0:00-1:55, [https://www.youtube.com/watch?v=8\\_hKETt9bgY](https://www.youtube.com/watch?v=8_hKETt9bgY)

<sup>218</sup> Rebecca Thomas, MTV, "Rihanna Wants *Talk That Talk* to 'Change Music'" (online news story: 2011), <http://www.mtv.com/news/1675353/rihanna-talk-that-talk/>



There is no doubt that artists and record company executives agree that they challenged conventional expectations. This is underscored by some of the criticisms, and the mere difference of the critics' viewpoints is a factor by itself. They echo E.D. Hirsch's reflections that interpretations will vary when orientations are unknown,<sup>219</sup> or in this case, unestablished. Two different insights emerge: one obvious is that to these critics, "Love" did not behave as they expected, and the other is that each of the critics turned to reveal and rely on their own individual frameworks and logic when trying to understand and explain. These powerful observations point towards "Love" proving enigmatic for critics, as a considerable deviation from the 2011 expectations of a commercial pop song.

The possibilities of taking chances with the material, or not, is illuminated through observing Rihanna's and Harris's choices and views regarding the process and the song. An outsider can never experience exactly how the two viewed the balance between risk and safety. However, some enlightenment and nuance may come from observing other artists and bands responding to the same material around the same time.

### Comparable Contemporary Cover Versions: Coldplay Revelations

"Love" has been covered by many other artists, and especially the formal expectations of the day resulted in interesting variations. The original's formal variations with build-up, chorus and drop give several alternatives to choose from. Coldplay and Jessie J, big pop acts, have done respective cover versions.<sup>220,221</sup> In regard of the formal dynamic development, both cover versions have more in common with the original's second round than its first and third. Shown in figure 2.8, Coldplay and Jessie J build the choruses as highpoints and neither do they downshift.

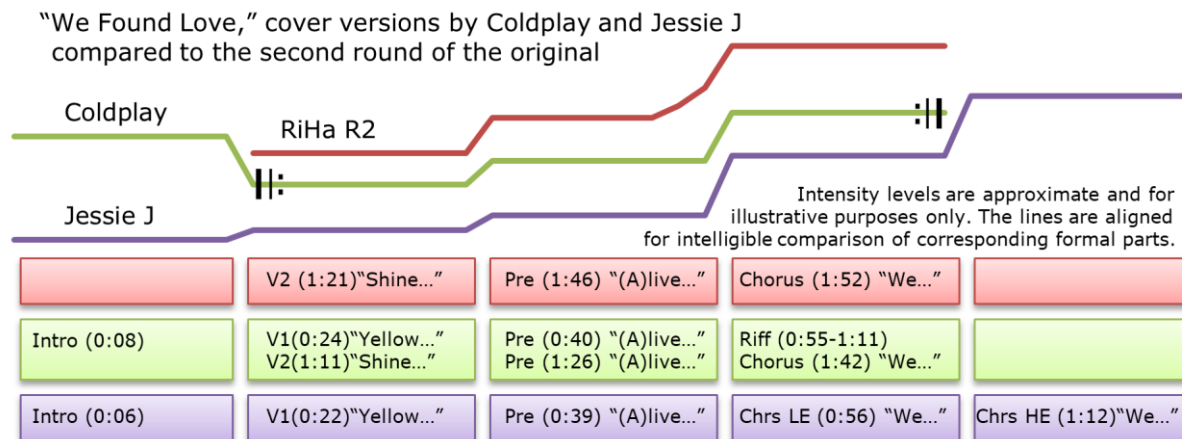


Figure 2.8 "We Found Love" – Cover Versions' Formal Dynamic Treatment

<sup>219</sup> Hirsch, *Validity in Interpretation*, 75.

<sup>220</sup> Coldplay, "We Found Love," on BBC Radio 1's Student Tour, filmed in Norwich, October 2011, (UK: BBC, 2011, made available online by YouTube user ColdplayCorner, "Coldplay - We Found Love [Rihanna Cover] (BBC Live Lounge 27-10-2011))" <https://www.youtube.com/watch?v=lyIO4csJsf0>

<sup>221</sup> Jessie J, "We Found Love," on BBC Radio 1 Live Lounge, February 2012, (UK: BBC, 2012, made available online by YouTube user mjp221972, "Jessie J Rihanna We Found Love BBC Radio 1 Live Lounge 2012"), <https://www.youtube.com/watch?v=vMAKVXPyQEU>

### Jessie J Version

This version is a pop ballad with one clear hint of the EDM origins. It plays slightly slower and in half time compared to the original, with a prominent eighth note subdivision pattern from the picked acoustic guitar heard from 0:05. A backbeat feel is present throughout, most prominent whenever the drum plays. The chorus is approached in two gradual steps, played twice in a row. The first play from 0:55-1:12 is in the pop ballad style with full band instrumentation. The second from 1:12-1:27 employs an entirely different subdivision pattern. The guitar and bass both play a two-bar sixteenth note pattern, of ten times three, plus two: 3-3-3-3-3-3-3-3-3-2. It plays on the backbeat, and all patterns come together at the end of every two bars. This is a grouped rhythmic dissonance in terms of Butler's EDM definitions, and also an example of "multimeasure patterns"<sup>222</sup> as the guitar and bass pattern extends over two bars. Example 2.9 shows the second, high-energy chorus.

The musical score for Example 2.9 is written in 2/2 time with a tempo of 60. It consists of four staves: Jessie J vocals, Guitar, Bass, and Snare. The guitar and bass parts feature a complex sixteenth-note pattern. The snare part plays a backbeat. The lyrics are: "We found love in a hope - less place, hope - less place, place". The score is marked with "x4" at the end of each staff.

### Example 2.9 "We Found Love" – Jessie J Cover: "High Energy" Chorus, 1:12-1:27

The EDM-characteristic multimeasure groupings are inserted into the chorus of the acoustic-pop-ballad. This subordinates them to the traditional pop form and what Simon Reynolds has described as the only viable solution for EDM devices to reach the early 2000s charts.<sup>223</sup> The double choruses in Jessie J's version go high first and then higher, thereby the chorus' role is given considerably more weight than any other part. In sum, the Jessie J version reveals an adherence to pop form expectations. EDM material is subordinated to 2011 conventions as the EDM stylistic content is used as a feature in the part that replaced the drop.

### Coldplay Version

Coldplay take a step towards EDM while sticking to conventional pop form. They do not build towards a drop, but neither do they unambiguously reinstate a conventional chorus like Jessie J. Coldplay's middle-ground solution provides a highly unique snapshot of their evolution of the 2010s, towards incorporating downshifts. Their version features several EDM devices that can describe their cover as a step in this development, and the process of covering "Love" certainly exposed them for the influence of Harris.

<sup>222</sup> Butler, *Unlocking the Groove*, 155, 183.

<sup>223</sup> Reynolds, "... Rave Music Conquered America," paragraph 5.

Their playing style of the late 2000s and early 2010s is thoroughly shown in their version: electric guitar with sixteenth-note delay, a systematically repeated diatonic two-bar pattern of 3-3-2 on the first bar and X-2-2-2 on the second,<sup>224</sup> flatted four drums and root-key-of-chord-focused bass with occasional syncopations on common chord changes. The instrumentation plays from 0:08 and Chris Martin’s vocals come in at 0:24 with the verse. The song proceeds on a conventional pop form with pre-chorus at 0:40, riff at 0:55, new verse, pre-chorus, chorus, riff, bridge, chorus and repeats.<sup>225</sup> There are non-vocal plateaus, at 0:55-1:11 and 1:58 forward. Transitions from the vocals into the plateau go smoothly, as Martin’s male vocals are naturally transposed down one octave, coming closer to the tonal range of piano and guitar. Therefore, the plateaus in “Coldplay-Love” have less of a dependence on the lead vocal compared to Jessie J, whose vocals are tonally above the instrumentation. An illustrational example of this is the “Jessie-Love” second high chorus variation at 2:24-2:38, equal parts chorus and vocal solo.<sup>226</sup> Comparably, Martin’s falsetto at 2:05 and 3:10 also functions as an additional layer to the musical body built by Coldplay’s other instruments. A notable instant fan reaction to their overall performance said that “it now feels like a Coldplay song.”<sup>227</sup>

### Coldplay: Turning towards EDM?

Coldplay’s riffing and layering in “Love” are “more riff-like than melodic.” They echo Butler’s exact description of common EDM instrumental phrasing. Each line functions independently, on a quickly established bassline repeated throughout. The tonality is “not structured hierarchically through the record as a whole.”<sup>228</sup> The “Love” riff is also full of harmonic extensions not leading to any harmonic tension-resolution, seen for instance with the last five notes of the riff melodically moving from the fourth of the A flat minor chord to the ninth, shown in example 2.10.

The musical score for Example 2.10 is presented in three staves. The top staff is for Lead guitar, the middle for Piano, bass, and the bottom for Drums. The key signature is A-flat minor (three flats) and the time signature is 4/4. The tempo is marked as quarter note = 123. The guitar part consists of a repeating two-bar pattern. The piano/bass part features a bassline with chords Ebm7, Cb, Gb, and Abm7(add4). The drums play a simple pattern of quarter notes on the 2nd and 4th beats.

**Example 2.10 “We Found Love” – Coldplay Cover, Guitar Riff, 0:55-1:11**

The riff treatment in “Love,” along with diatonic rhythm patterns and flatted four drums, points towards EDM. The riff and chorus have the same instrumentation, and they are used interchangeably: there are choruses at 1:42 and 2:48, and otherwise riffs. Such solution can be a fitting and respectable treatment of the original non-vocal material. However it is something other than a drop, as there is no build-up to consummate it.

<sup>224</sup> X means mute, or carried over, as the subdivision does not sound at all.

<sup>225</sup> Coldplay on BBC Radio 1’s Student Tour, “We Found Love.”

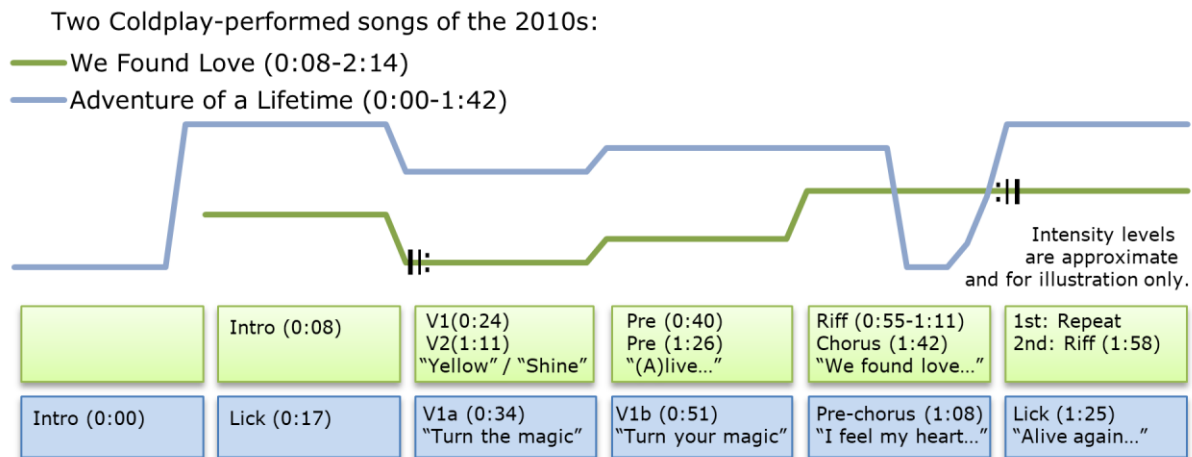
<sup>226</sup> Jessie J on BBC, “We Found Love.”

<sup>227</sup> Coldplay on BBC Radio 1’s Student Tour, “We Found Love,” 3:40-46.

<sup>228</sup> Butler, *Unlocking the Groove*, 183-84.

Viewing “Coldplay-Love” as then-conventional pop, two points emerge. One is that the riff instrumentation is also the intro – a standard tool in pop and rock for anticipating other song parts, in this case the chorus. Another point is that the instrumental plateau is not preceded by a build-up or a downshift, but a pre-chorus which intensifies and builds momentum. This method is described by Jay Summach as the purpose of pre-choruses since the 1960s.<sup>229</sup> Although “Love” shows Coldplay on a musical playground of EDM and pop, a drop might have been too much of a break with their style at the time. All in all, they managed to successfully maintain their style while also experimenting with EDM.

Coldplay’s cover version of “Love” is especially interesting from the fact that they incorporated downshifts a few years later. A good example is the 2015 song “Adventure of a Lifetime.”<sup>230</sup> Its funk-pop style is notable, with a guitar lick in the “drop” instrumental foreshadowing EDM formal elements in non-EDM pop. The song downshifts half-way through the pre-chorus at 1:16, muffling the drums and bass and removing the guitars and percussion. The filter is gradually opened before the chorus sets in at 1:25, four and a half bars after. As this is over half the pre-chorus, it becomes more than a transitional effect, following the essence of Summach about pre-chorus development.<sup>231</sup> The formal-dynamic outline is compared to their version of “Love” in figure 2.11.



**Figure 2.11 Coldplay Comparison – “We Found Love” and “Adventure of a Lifetime”**

In terms of Coldplay’s evolution, “Adventure” then represents a *new* approach to form, compared to an older approach seen with “Coldplay-Love.” One striking difference is that the latter has obvious chorus highpoints, while “Adventure” has clear and unambiguous instrumental highpoints and no chorus. There is a chorus resemblance though, with the line “you make me feel alive again” at 1:24, 1:32 and 1:37-42. It works as a verse-concluding refrain line and a turnaround.<sup>232</sup> These two formal applications have predecessors that were used before the modern pop chorus was popularised.<sup>233,234</sup>

<sup>229</sup> Summach, “... Prechorus,” paragraphs 3 and 25.

<sup>230</sup> Coldplay, “Adventure of a Lifetime,” written by Coldplay and Stargate, on *A Head Full of Dreams*, (Online album: Parlophone Records Limited, 2015), <https://open.spotify.com/track/69uxyAqqPIsUyTO8txoP2M?si=e32604b8bff34541>

<sup>231</sup> Summach “... Prechorus,” paragraphs 3 and 25.

<sup>232</sup> Ken Stephenson, *What to Listen for in Rock* (New Haven, US: Yale University Press, 2002), 134-5.

<sup>233</sup> See evolutions of the refrain in von Appen & Frei-Hauenschild “,” 52-53, 48-49, 8.

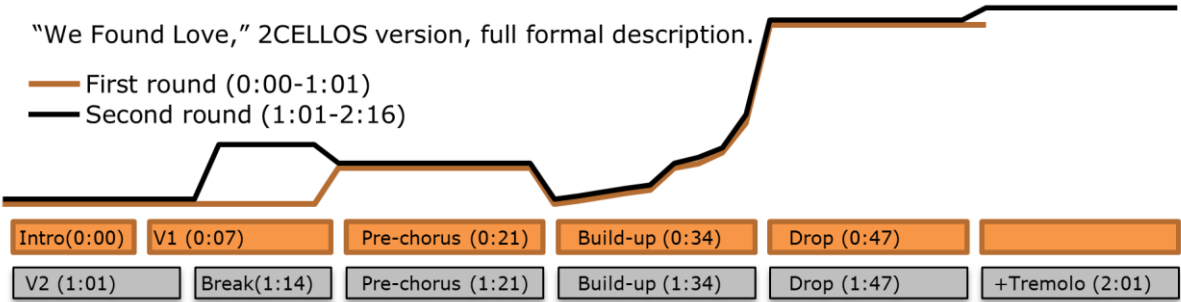
<sup>234</sup> See definition of “simple verse” form in Covach & Flory, *What’s That Sound?*, 17.

The vocal lines in the drop of “Adventure” can be seen as chorus placeholders. These observations go beyond the scope of this text, however definitely not insignificant. Further research may for instance investigate if we are observing new ways of employing refrains.

As for “Love” as a composition, the analyses of the two cover versions of Jessie J and Coldplay show that they both employ EDM-style elements like rhythmic features, instrumental plateaus and shorter riffs. Yet, they still address “Love” in a more conservative-minded way than the original. They exclude drop and build-up, conforming instead to commercial pop music conventions. However, one should not expect that they were actively considering this as an exchange of old and new formal ideas – that would be to expect them to anticipate the future while in the present. Yet their resulting cover versions make the original version’s choices – to maintain build-up and drop – stand out as even more innovative after these cover versions arrived, than before.

**We Found EDM in the Concert Hall – Chords for the Solo and DJ as Composer**

The fact that the performing artist-status of Harris was puzzling to 2011 critics, testifies a mismatch between the way that Harris and Rihanna saw the DJ role, and the ways that said critics understood the role. One specific cover version opens up the possibility to see the song material and Harris’ role as a definite lead, while also demonstrating how the drop can be a collective musical event – more than just a performance. 2CELLOS is a cello duo consisting of Luka Sulic and Stjepan Hauser, on a stated mission to break down musical borders.<sup>235</sup> They take the song out of the centre of the popular music genre and towards a borderland between pop, rock and classical music. Their cello cover version of “Love” is recorded live in Zagreb, at a concert hall performance, audience seated. Sulic and Hauser sit in the middle of the stage, surrounded by 12 other musicians of a string ensemble sitting around them, watching and listening.<sup>236</sup> The verse melody is played in classical solo cello style and the accompaniment adapts and expands the synth organ riff, played with double stops. The two musicians take turns at playing solo and accompanying. They play the song with the formal philosophy of the original, but without the choruses and with an added four bar break at 1:14-1:21, between the second verse and pre-chorus. The dynamic outline is shown in figure 2.12.



**Figure 2.12 “We Found Love” – 2CELLOS Version**

<sup>235</sup> 2CELLOS.com, “Biography,” <http://www.2cellos.com/biography/> - accessed March 14, 2022.

<sup>236</sup> 2CELLOS, “2CELLOS – We Found Love – Rihanna ft. Calvin Harris [LIVE VIDEO],” produced by MedVid produkcija (live concert performance, Croatia: 2012), [https://www.youtube.com/watch?v=1Am\\_VZFps9o](https://www.youtube.com/watch?v=1Am_VZFps9o)

When comparing the 2CELLOS version to other covers, many striking observations occur. The drop is played on cellos in a concert hall. It is the song's only highpoint, raised even further as a finale repeat with added tremolo sixteenth notes from 2:00ff. Cutting the chorus is understandable as its melody equals the verse, losing the variation from human voice and lyrics. Another observation is that although such a performance might be provocative for any conservatively minded in the hall, it is no doubt that about everyone there enjoyed it. The responses range from genuine smiles and "grooving along" from musicians in formal attire, audience clapping along at every opportunity and cheering excessively right after the finishing stroke.<sup>237</sup> The perhaps most powerful observation is when the song reaches the second drop. The audience joins in clapping, this time unprovoked, on the downbeat.<sup>238</sup> This cannot be overestimated – it shows that both the music and situation moves the audience from the act of listening into the act of performance without being told. They come in the exact right moment, intuitively and collectively, all on a group level.

The group-level entry points towards many fundamental connections to EDM philosophy. The entry matches Butler's experience on page 4, how the breakdown-build-up mechanisms lead first to suspense and then release.<sup>239</sup> The inclusion of the audience suggests a preference for collectiveness over individualism – group participation rather than a star singer or instrument solo, as described by Phillip Tagg.<sup>240</sup> These types of collective responses are likely to be prepared in advance, demonstrated through two big artists: Deadmau5 stated in 2012 a belief that the art from a DJ-producer is largely made beforehand.<sup>241</sup> David Guetta can be seen promoting this notion in a 2020 "making-of" video for "Titanium." As the drop takes place, Guetta is depicted through lofty images, elevated above the ecstatic crowd, which jumps up and down uniformly as Guetta seemingly conducts them.<sup>242</sup> A reverse-view instance is filmed with a hand-held device by an audience member, at centre stage of the 2012 Coachella festival. As the music builds towards the drop, the visual image of the highpoint is Guetta himself elevated above singer Sia, finger pointed in the air.<sup>243</sup> From every angle, Guetta demonstrates him and the crowd preferring the collective over the chorus, and also how it is prepared in advance. The result is carried out in a conductor-like manner by Guetta himself, not behind the scene but in front as a leading role.

This achievement shows that there are several other important sides to a musical climax other than the performance: composition, production and musical preparation. In popular music these may be covered by songwriters or producers, and perhaps these are possible "behind-the-scenes" roles that some 2011 critics of "Love" expected of Harris.<sup>244</sup> In classical music similar roles are of composer, arranger, producer and conductor, and the task of the latter is equal parts performing and preparing how the music is played.

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<sup>237</sup> Ibid., 0:56, 1:42-44 and 2:15.

<sup>238</sup> 2CELLOS, "... We Found Love ...," 1:47.

<sup>239</sup> Butler, *Unlocking the Groove*, 4-5.

<sup>240</sup> Philip Tagg, "From Refrain to Rave," 216-19.

<sup>241</sup> Reynolds for the *Guardian*, "... Rave Music Conquered America," paragraph 23.

<sup>242</sup> David Guetta via DJ Mag (YouTube user/channel), "The Story Of David Guetta's 'Titanium' feat. Sia | The Making Of An EDM Anthem" (YouTube video: 2020) 0:00-0:20, <https://www.youtube.com/watch?v=AvxAP6uDkr8>

<sup>243</sup> whchss (YouTube user), "David Guetta feat Sia - Titanium (Live @ Coachella Weekend 2 in Indio, Ca 4.21.2012)" (YouTube video: 2012) 2:12-2:57, <https://www.youtube.com/watch?v=f07zznAPDcI>

<sup>244</sup> Shelter for PopCrush, "We Found Love – Song Review."

This role can be an interesting comparison of guiding an audience to an interactive participation. In a TED-talk, conductor Benjamin Zander demonstrates such potential as possible in the E minor prelude of Chopin. Zander playfully explains the harmonic pull of the melody and harmony, and proceeds through the final cadence before prompting the crowd to sing the last tone. It is not played by Zander on the piano, yet his crowd manage to sing it confidently.<sup>245</sup> Zander connected the dissemination of Chopin's music with a realisation on his own role:

"The conductor of an orchestra doesn't make a sound. He depends, for his power, on his ability to make other people powerful ... I realised my job was to awaken possibility in other people."<sup>246</sup>

For a conductor, this power and possibility obviously translates to making professional musicians perform. But in the TED Talk of 2008 Zander also demonstrates that an untrained audience can understand the development and pull of Chopin's music. It is the same type of pull that 2CELLOS achieve with Harris's composition. Just like the cadence resolution came alive in the TED audience's minds, one can say that the "cheering claps" of the original "Love" version came alive in the Zagreb concert hall.

The powerful observations following 2CELLOS' successful cover version of "Love," renders the drop as universal, autonomous formal material, and likewise, the DJ-producer is also elevated as a performer. If the cello duo is to make the song work in a concert hall, they must obviously play the drop in a way that makes sense musically. For a drop this means high energy and a musical sectional climax. The audience's reaction leaves no doubt that this was accomplished.

Many EDM constituents are not unique to EDM at all.<sup>247</sup> From a cello soloist point of view, a successful performance of the drop technically makes a mere chord progression function as solo-cello material, far outside of the DJ booth. Furthermore, the build-up that enables the drop relies on two of the three riser principles described by Peres – rising pitch and rhythmic intensification.<sup>248</sup> The latter was documented on classical terms in 1997 by Charles Rosen, holding this feature as highly important for Mozart's piano concerto no. 20 in D minor, driving the tension of the piece, however subtly applied.<sup>249</sup> No. 20, uses rhythmic intensification early and effectively, for instance near the typical minute mark of the first movement. In bars 23-4, violins play a melody alternating between fourth and eighth notes, and in bars 25-8 the intensity increases with an underlying eighth-note pulse from violas and basses. The intensity peaks in bars 29-32 with a sixteenth-note pulse from the violas, with collective chords and syncopated fanfare pattern from horns and winds, of a repeated harmony of dominant to tonic.<sup>250</sup> Is this history's first proto-drop? These bars are a lot more subtle and multifaceted, but a core principle remains – one can either ascertain that some of EDM's important features are also important to the classical genre by the likes of Mozart, or reversely, that "Love"

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<sup>245</sup> Benjamin Zander, "The transformative power of classical music" (TED video, filmed February 2008 in Monterey, CA, US), 8:29-9:16, [https://www.ted.com/talks/benjamin\\_zander\\_the\\_transformative\\_power\\_of\\_classical\\_music#t-1067568](https://www.ted.com/talks/benjamin_zander_the_transformative_power_of_classical_music#t-1067568)

<sup>246</sup> Zander, "The Transformative Power of Classical Music," 16:59-17:38.

<sup>247</sup> Butler compares several EDM rhythm concepts to use from classical composers like Schumann, Brahms and Mozart. Butler, *Unlocking the Groove*, 107-9, 163, 195.

<sup>248</sup> Peres, "Sonic Functions," paragraph 5. See also pages 19-20 in this text.

<sup>249</sup> Charles Rosen, *The Classical Style*, 228.

<sup>250</sup> W.A. Mozart, *Piano Concerto No. 20, K.466* (Leipzig: Stich und Druck von Breitkopf & Härte, 1878, orig. 1785), 2-3.

actually embodies some surprisingly universal musical qualities. The classical outlook can also provide some alternatives to interpreting the role of the DJ – if Harris’s DAW-written composition successfully plays back live through two cellos, one stomping foot and “real cheering claps” then that could imply that the role of the twenty-first century DJ can be similar to that of earlier formal composers. Both roles share the possibility to manifest not behind the scenes but ubiquitously, as the primary initiator.

However, formal composers have for hundreds of years enjoyed in their hierarchy an established top rank that popular music songwriters and producers could only dream about in 2011. One would never see a classical review questioning “Chopin as the headline, why, he is only the composer,” or “Zander, why, he is only the conductor.” Comparably, for the popular music in the 2010s it was not even important to know who the composers or songwriters are, as the biggest stars are by far the performers.

It seems that the reason that Harris’s feature artist role was questioned by the critics, could have been that the genre was not ready to define the DJ-producer role as a lead role. However, the trip to the classical realm shows that the comparable lead properties are universal and can be assumed if only the popular music genre agrees.

### **Conclusion and Aftermath – Deserving the Bravos**

Harris fulfilled a status of featuring artist while not making a sound. One interpretation might be that the role assumed a popular-music equivalent of formal-composer status instead of staying behind the scenes. The chances taken by Rihanna and Harris proved to embody a significant boldness and unexpectedness. This is silently confirmed by the comparably conservative formal choices in the cover versions, and the extensive variation of the reviews. These also expose a high degree of thwarted expectations to what Harris’s status should be.<sup>251</sup> The diversity of interpretation and understanding is shared with the reception of the *Rite of Spring*, except from the physical dimension.<sup>252</sup>

The analysis of “Love” revealed a consummate approach to both EDM form through build-up and drop, and stylistics through sounds and rhythmic features. However, the song also employed conventional pop form through chorus highpoints, but these were placed after the drop. Contrarily, drop and build-up use was toned down in cover versions of “Love” by other big pop acts Coldplay and Jessie J. However, the analyses also show that Coldplay incorporated some of the same devices only a few years later. They used downshifts to prepare drop instrumental highpoints with guitar licks as lead instrument.

The drop’s potential as autonomous and universal musical material is consolidated by analysis of the 2CELLOS’s cover version and its live reception. It shows that chord-progression-driven material has potential as musically both independent and meaningful in the form, while proving highly versatile. Another universal feature seems to be the collectiveness that is important to the EDM genre – it was as equally seen in the original music video as in the cello cover version in the concert hall. Furthermore, if the drop as lead material is autonomous, so can the role of the DJ also be, as performer in the pop charts. This role is able to perform “without making a sound,” moving onto the same technical terms as a classical composer and conductor.

In sum, at least three achievements were made. Harris helped establish several EDM devices in the mainstream, in which he also established himself. Rihanna, already a major artist, connected with the new and fashionable style of EDM, rebranded from “underground” rave to mainstream-acceptable festival. Also, the musical quality is high in

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<sup>251</sup> Hirsch, *Validity in Interpretation*, 72-73. Richards, *Practical Criticism*, 12.

<sup>252</sup> Ross, *The Rest is Noise*, 75.



itself, and all the song parts can function independently as conventional pop. The award-winning music video with personal-level references to Rihanna surely helped the odds.

At the time it was impossible to predict the long-time reception of the song, after subjecting it to the workings of “Fabbri’s black box.”<sup>253</sup> It is clear that the chance they took was given maximum credit and the popular music genre conventions became subjected to review. After the initial reception, the boos did turn into bravos.<sup>254</sup>

“Love” thrived on its formal set-up of having a drop first and then using the exact same material as a chorus underlay. The focus of the next chapter is directed one year after, when Taylor Swift, another major artist, also developed an EDM-influenced drop into a chorus. However, this drop material was also used in yet another new formal role, as the chorus carried over into a post-chorus.

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<sup>253</sup> Fabbri “... Musical Genres,” 16.

<sup>254</sup> Ross “The Rest if Noise” 75-76.

### Chapter 3

## I Knew You Were Trouble in the Pop Form

### One Piece of Music Used in Three Ways

In 2012, Taylor Swift released the song "I Knew You Were Trouble" on the album *Red*.<sup>255</sup> "Trouble" is written by Max Martin [Karl Johan Sandberg], Shellback [Karl Johan Schuster] and Swift. The song combines Swift's established country pop sound with a twist of emo-influenced punk pop and EDM via style adaptations from dubstep – more precisely, the harder-sounding sub-category evolution "brostep."<sup>256</sup> The lyrics tell a story about falling in love with someone and then being abandoned, and with hints of seeing red flags beforehand, giving substance to the title. Swift describes the song to be about "something you know might be bad for you, but [...] you are [going] for it anyway."<sup>257</sup>

This chapter will look into how is it possible for the song to use one music material section in three different formal roles at different places – drop, chorus, *and* post-chorus. First there will be a miniature showcase of the song parts in focus, before an elaboration of the reception, EDM genre relations, song analysis and pop genre positioning.

The material receives its different roles and labels in a relative manner through varied vocal combinations and also dynamic variations in the preceding formal parts. The roles range from conventional to novel: in 2012, a drop was fashionable, a chorus was safe, and a post-chorus highpoint was still ahead of its time.<sup>258</sup> The song's novel aspects can all be connected to an avoidance of pre-2010s commonplace continuously-increasing intensity development of a song. In practice, this avoidance meant shaking up the chorus role a bit. The song form itself starts routinely with a verse, moves to pre-chorus at 0:27 and then chorus at 0:40. However, the chorus is downshifted to a low intensity before it is followed by an energetic drop highpoint at 1:05-1:17. Drawn in figure 3.1, the drop takes over the spotlight that the chorus would be expected to have.

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<sup>255</sup> Appendix: 43/2012.

Taylor Swift, "I Knew You Were Trouble," written by Max Martin, Shellback and Swift, on *Red* (online album: Big Machine Records, 2012,

<https://open.spotify.com/track/6FB3v4YcR57y4tXFcdxI1E?si=5db569f5ff484826>

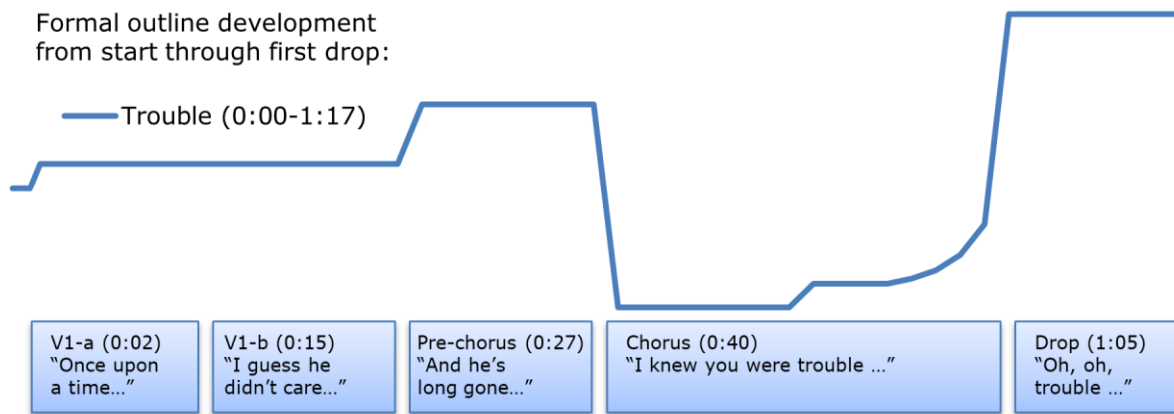
<sup>256</sup> The characteristics of both dubstep and brostep will be presented on pages 51-53. Meanwhile, here is a relevant example of dubstep-or-brostep-infused mainstream EDM: Skrillex, "Scary Monsters and Nice Sprites," on "Scary Monsters and Nice Sprites EP" (online release, US: Big Beat Records, 2010, and International: WEA International, 2010), 0:34-0:55 forward.

<https://open.spotify.com/track/4rwpZEcnalkuhPyGkEdhu0?si=b4f4402428a343ee>

<sup>257</sup> Christina Garibaldi for MTV News, "Taylor Swift explains falling for the 'dangerous' type ... And why you should too" (online article, Viacom International Inc., 2012)

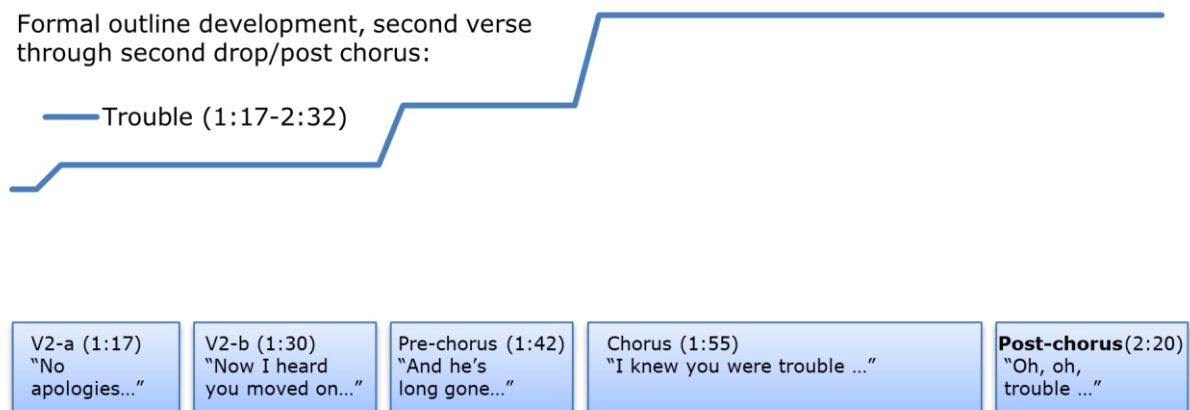
<http://www.mtv.com/news/1698897/taylor-swift-knew-you-were-trouble-bad-boys/>

<sup>258</sup> Figure 1.8 on page 9 shows that post-chorus use peaked a few years after 2012.



**Figure 3.1 "Trouble" – First Round with Drop Highpoint**

On the second round the arrangement is shaken up once more. The drop music serves as an underlying instrumentation for the chorus vocals at 1:54-2:20, effectuating a raised chorus highpoint. From there, it follows directly into a post-chorus at 2:20, which is also equally a highpoint, drawn in figure 3.2. The second-round post-chorus sounds identical to the first-round drop, but the two parts are categorised differently due to their preceding choruses' different dynamics. Thereby the chorus is a build-up part on round one and a raised chorus on round two.



**Figure 3.2 "Trouble" – Second Round with Chorus and Post-chorus Highpoint**

The post-chorus is an extension of the chorus. Yet, there is a separate hook in the post-chorus, earning the label of "hybrid post-chorus" through Asaf Peres's definitions.<sup>259</sup> The different ways in "Trouble," of using the same music to enable both conventional and new solutions is a practical way of playing with form conventions. This can be an appealing side of many well-known songs, elaborated by Trevor de Clercq.<sup>260</sup> As for "Trouble," its three different material usages also surely represent a relatively advanced formal setup. Additionally, as the first chorus at 0:40 is lowered and the drop raised, the two are more readily distinguished as separate – not one long chorus, which was normal at the time. Examples are Kelly Clarkson's "Stronger" and P!nk's "Blow Me."<sup>261</sup>

<sup>259</sup> Peres, "... Postchorus," paragraphs 4, 6 and 7. See also pages 11-12 in chapter 1.

<sup>260</sup> De Clercq, "Embracing Ambiguity," 1.5, 6.2.

<sup>261</sup> Appendix analyses: "Stronger": 5/2012, "Blow Me": 30/2012.

In addition to these songs, other artists charting around the time of “Trouble” were Maroon 5, Psy, Fun, Ke\$ha, P!nk, Owl City & Carly Rae Jepsen, Alex Clare and Justin Bieber featuring Big Sean. The latter two also incorporated dubstep stylistic half-time drums and varying degrees of wobble bass – a wobbling sound originally created from fast on-and-off filtering from turning bass knobs. It can also be automated or otherwise programmed in a DAW. Clare’s song plays half-time and wobble from 1:15 forward and Bieber from 0:15 forward.<sup>262,263</sup>

### Reception and Dubstep Connection

Both “Trouble” and *Red* received a positive reception in general. The selected reviews point towards a general acceptance of the dubstep drop from all but one review. The acceptance of EDM might have been somewhat prepared in the time prior, exemplified by Rihanna and Calvin Harris’s “We Found Love” successfully combining EDM and pop, described in chapter 3. The reviews of “Trouble” discuss the departure from country pop, the collaboration with Max Martin and Shellback, and the infusion of dubstep. Album reviews from *Rolling Stone*, *Spin* and *Washington Post* describe Swift through *Red* entering the arena-sound format of U2 or Coldplay, and all three reviews pointed out the dubstep-style bass-drop.<sup>264,265,266</sup> However, they reveal quite different tastes on the matter. *Rolling Stone*’s review title states boldly: “Taylor Swift on Her Bold New Direction.” *Spin* encouraged Swift to keep embracing other styles than country, be it dubstep, arena rock or even hip-hop. Another *Spin* feature by the same writer, on “Trouble” specifically, discusses the inclusion of dubstep as being on Swift’s terms, as absorbed into her aesthetic rather than she making music on dubstep terms.<sup>267</sup> *Washington Post* did not see the same absolute freedom. This review sets up three general categories for the work of Swift – two positively and one negatively viewed. They saw as positive both her resemblance to Coldplay and U2 in “almost-grown-up guitar anthems,” and also the album’s mid-tempo ballads. However, the *Post* were not fond of Swift’s “Unfortunate Max Martin Period.” “Trouble” is put in this category and labelled as

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<sup>262</sup> Appendix: 38/2012.

Alex Clare, “Too Close,” written by Alex Clare and Jim Duguid, on *The Lateness Of The Hour* (US: Universal Island Records Ltd., 2011), <https://open.spotify.com/track/4VySpxhRGy32u5zPCprzDn?si=b9bea78420014daa>

<sup>263</sup> Appendix: 35/2012.

Justin Bieber, “As Long as You Love Me” (featuring Big Sean), written by Andre Lindal, Justin Bieber, Nasri Atweh, Rodney Jerkins, Sean Anderson, on *Believe* (online release: The Island Def Jam Music Group, 2012),

<https://open.spotify.com/track/0pwYLVXVknPSGUQb39cePC?si=00ed774c75714684>

<sup>264</sup> Patrick Doyle, “Taylor Swift on Her Bold New Direction” (in *Rolling Stone*, September 13 2012 issue. US: Rolling Stone LLC, 2012),

<https://www.rollingstone.com/music/music-news/taylor-swift-on-her-bold-new-direction-233291/>

<sup>265</sup> Mark Hogan, *Spin*, “Taylor Swift’s New Album *Red* Will Drop the Bass” (online review, US: Next Management Partners: 2012), <https://www.spin.com/2012/08/taylor-swift-red-dubstep-new-album/>

<sup>266</sup> Allison Stewart, the *Washington Post*, “Taylor Swift’s ‘Red’ Is Another Winner, But She Needs to Start Acting Her Age” (online review, US: the Washington Post, 2012), [https://www.washingtonpost.com/entertainment/music/taylor-swifts-red-is-another-winner-but-she-needs-to-start-acting-her-age/2012/10/22/af79a2fe-1a1e-11e2-ad4a-e5a958b60a1e\\_story.html](https://www.washingtonpost.com/entertainment/music/taylor-swifts-red-is-another-winner-but-she-needs-to-start-acting-her-age/2012/10/22/af79a2fe-1a1e-11e2-ad4a-e5a958b60a1e_story.html)

<sup>267</sup> Mark Hogan, *Spin*, “Hear Taylor Swift’s Dubstep-Tinged ‘I Knew You Were Trouble,’” (online review, US: Next Management Partners: 2012), <https://www.spin.com/2012/10/taylor-swift-i-knew-you-were-trouble-dubstep/>

“appropriately terrible.” The *Post* further saw the bass, heard from 1:05-1:17, as taken out of its rightful environment, highly commercialised and adapted to sell to the masses.<sup>268</sup> What this review points about “Trouble” marks a fundamental difference in comparison to “We Found Love” of chapter 2. While “Trouble” partly moved the EDM content onto country-pop terms through a stylistic mix, “Love” went the other way, establishing Rihanna momentarily in EDM through rhythmic patterns, formal elements and rave style.

Another “Trouble” review with the same theme is of *Los Angeles Times*. They pointed out how the chart-aimed application of the bass drop is removed far from its dubstep origins, and by no means able to connect much with hard-core dubstep fans. However, the review shows an understanding for such mechanisms as to be expected and welcomed as a part of pop evolution. The major artists will inevitably catch on an underground trend once it gets enough momentum and hype – “Swift is the pop moment” – and “the way she and her peers adapt new sounds and vibes is the lifeblood of pop innovation.” The review also held the bass drop to improve the song and that in general, “any hint at evolution or surprise from the upper echelons of the charts is a welcome development.”<sup>269</sup>

The positive dubstep descriptions of both *LA Times* and *Spin*, is in a way confirmed by *Time Magazine* who congratulated Swift on being the “first major artist to fuse country and dubstep.”<sup>270</sup> Swift responded that she was introduced to dubstep by Ed Sheeran. She did not know much about the style herself, and did not recognise the sounding result as dubstep until it was labelled by other people. Her response corresponds with two important aspects of the reviews. One is that the selected dubstep content transferred into her pop reality and not the other way around. It also matches the insights from *LA Times* on the matter, roughly saying that “it is no doubt ‘Trouble’ is not real dubstep, but that is completely fine.”

### **How to Understand Dubstep and Brostep**

The various views on the dubstep-influenced drop should be supplemented by the fact that the dubstep style itself at the time consisted of several fractions, which lead to various interpretations of what dubstep is and is not. The type of dubstep that “Trouble” derives its drop from is the *brostep* sub-category, defined by half-time and full-time feel combinations from backbeat drum patterns, wobble bass, and hard, aggressive and mid-range based almost-guitar-like riffing sounds. One example is Rusko song “Woo Boost,” 0:00-0:42 and forward.<sup>271,272</sup> However, brostep was eventually regarded as a castaway. Reynolds quotes industry veteran Drew Best that the term was originally derisively designed to bring to mind the stereotypes of “steroid-stacked frat boys, ... truck-driving

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<sup>268</sup> Stewart, the *Washington Post*, “Taylor Swift’s ‘Red’ Is Another Winner....”

<sup>269</sup> Randall Roberts, the *Los Angeles Times*, “First Take: Taylor Swift Accents New Single With Hint of Dubstep” (online review, US: California Times, 2012), <https://www.latimes.com/entertainment/music/la-xpm-2012-oct-09-la-et-ms-first-take-taylor-swift-accents-new-single-with-hint-of-dubstep-20121009-story.html>

<sup>270</sup> Dan Mascai, *Time Magazine*, “Taylor Swift on Going Pop, Ignoring the Gossip and the Best (Worst) Nickname She’s Ever Had” (online interview: Time USA LLC, 2012), <https://entertainment.time.com/2012/10/19/taylor-swift-on-going-pop-ignoring-the-gossip-and-the-best-worst-nickname-shes-ever-had/>

<sup>271</sup> Reynolds, “... Rave Music Conquered America,” paragraph 31.

<sup>272</sup> Rusko [Christopher Mercer], “Woo Boost,” on *O.M.G.!* (online album: Cooperative Music, Mad Decent, Downtown Music, 2010), <https://open.spotify.com/track/2kaBHXzojxUFUilN3KpWsz?si=43e529969e704625>

dudes [and] energy drinks," but still it became positively embraced.<sup>273</sup> Rusko also reveals second thoughts that the sound maybe went too far, saying that the style was "sort of [his] fault" and eventually disliking it because of the aggressive sound.<sup>274</sup>

However, dubstep previous to brostep is described by Simon Reynolds as originally being "a connoisseur's sound: deep and dark, moody and meditational, appealing to an audience largely composed of former junglists and 90s-rave veterans."<sup>275</sup> It shares with brostep the tempo and groove signifiers, but the hard riff-like synth centred sounds are removed. This can promote large perceived sonic spaces, like in Benga and Koki song "Night."<sup>276</sup> Here, from 0:53 forward, a dark, spacey sound frame is created from contrasting a lead synth lick and a wobble bass, with the large space in between made fathomable by a prominent long reverb. The "wub" is the sound of the low-end of the bass coming and going repeatedly, created by off-and-on turning of filter knobs or similar DAW programming. Dubstep songs can have vocals, such as Benga and Kano song "Forefather," also pointing to a mix of Jamaican and London influences.<sup>277</sup>

The recognition of brostep as a style of dubstep is in itself not entirely agreed upon. While Reynolds objectively describes the evolution as leading into brostep, the *Grove Music* definition by music writer Geeta Dayal offers a different account. Dayal omits brostep characteristics entirely, although the list of example artists includes both brostep-proponent Rusko and also Benga, who uses hard-sounding synths. In *Grove*, dubstep is described as a style of EDM, originating in South London, England, in the beginning of the 2000s. The name is as a combination of Jamaican dub music and two-step garage, and many of the sonic characteristics were strongly influenced by drum 'n' bass, a genre popular in the 1990s.<sup>278</sup>

Reynolds portrays with the brostep evolution some kind of watershed. Some artists, especially in the UK, were inclined to retreat to a more nuanced and balanced sonic output. Other artists, especially in the US, tended towards a continued growth for the aggressive-sounding variant.<sup>279</sup> This evolution can be understood through knowing that its rapid growth took place as an online "joint-venture" involving both sides of the Atlantic. One key descriptive event took place on BBC Radio 1 host Mary Ann Hobbs' *Breezblock* show, featuring leading dubstep DJs in a one-time transmission named *Dubstep Warz*.<sup>280</sup> Reynolds remarks that *Dubstepforum.com* afterwards grew from some hundred members to about one million.<sup>281</sup>

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<sup>273</sup> Reynolds (2012), 33<sup>rd</sup> section from the top

<sup>274</sup> Michael Rietmulder, Vita.mn, "Fall Preview 2011: Dubstep Takes over the Dance Floor," (online article, US: Minneapolis, 2011) <https://web.archive.org/web/20160112195550/http://www.vita.mn/129835643.html?page=all>

<sup>275</sup> Reynolds, "... Rave Music Conquered America," paragraph 30.

<sup>276</sup> Benga and Coki, "Night," on *Diary of an Afro Warrior* (online album, UK: Tempa, 2008), <https://open.spotify.com/track/2ST4rHwfdkuArUKvdGn8a?si=8d7dd2fdaa11479a>

<sup>277</sup> Benga and Kano, "Forefather," on *Chapter II* (online album, UK: Sony Music Entertainment UK Limited, 2013),

<https://open.spotify.com/track/0UZvF6KJhjpUawO1ifNvF4?si=55cb31e37a2a4126>

<sup>278</sup> Geeta Dayal, *Grove Music Online*, "Dubstep" (Online article: Oxford University Press, 2013),

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002235037>

<sup>279</sup> Reynolds, "... Rave Music Conquered America," paragraphs 33-34.

<sup>280</sup> Mary Anne Hobbs, BBC, *Dubstep Warz* (UK: BBC, 2006)

<https://www.mixcloud.com/MaryAnneHobbs/dubstep-warz/>

<sup>281</sup> Reynolds, the *Guardian*, "... Rave Music Conquered America," paragraphs 28-29.

Following the development of dubstep as Reynolds describes it, in the 2010s Skrillex became a “poster boy” in big media representations by Yahoo on one side, while on the other, not being a dubstep artist although exemplifying the popular opinion, according to Reynolds.<sup>282,283,284</sup> The exemplifying video that Reynolds links, uses Skrillex song “Scary Monsters and Nice Sprites,” video title being “Elders React to Dubstep (Skrillex).”<sup>285</sup> Compared to the materials listed, the drop of “Trouble” may very well have been derived off the Skrillex song.

One can see a big variation of opinions on what dubstep is, from the combined stances of the style itself in the earlier UK-originating and later US-originating developments, and also greater EDM, public opinion and expert definitions. A good point on understanding the mix comes from Franco Fabbri’s insights on code variations – different participants and groups may have different codes and competences for interpreting what constitutes a genre.<sup>286</sup> Echoing Steve Neale’s insights on film genres, dubstep is a good example of a circulation of generic images, between the media, advertising, word of mouth and reviews, and that conventions are *in play* rather than being *replayed*.<sup>287</sup> It becomes clear that the labelling of “Trouble” as derived from dubstep connects first and foremost with a general public’s opinion and not necessarily with the genre insiders. However, any insider to a “living” genre must acknowledge the possibility for developments that they do not necessarily want or welcome, as understood through Fabbri that “life of genres has little or nothing in common with a Teutonic respect for rules and regulations.”<sup>288</sup>

### **Analysis of the Song**

The analysis will elaborate how “Trouble” infuses an EDM-derived form outline with downshift, build-up, drop and post-chorus, into Swift’s country pop style. Much of this infusion is achieved through subtle appliances, as the sound palette corresponds with her established image and sound up until the dubstep drop. The impact of the drop entrance may remove attention from the fact that the drop is preceded by elaborate build-up mechanisms in the first chorus from 0:40-1:05. The analysis will also elaborate how the drop material is positioned in the form, not only as drop, but also as chorus and post-chorus. It becomes an example of relative and non-exclusive definitions in line with de Clercq’s insights on the matter.<sup>289</sup> The consequence will then be that “Trouble” becomes one of the songs to break the spell of EDM material being co-opted into the pop-form – described by Reynolds as the only seemingly acceptable use of EDM content in the late 1990s and early 2000s pop.<sup>290</sup>

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<sup>282</sup> Katie Couric for Yahoo (official YouTube channel), “Skrillex: The Making of a Superstar” (YouTube video: 2015), 1:00-2:00

[https://www.youtube.com/watch?v=Qmmqijd1\\_II](https://www.youtube.com/watch?v=Qmmqijd1_II)

<sup>283</sup> Skrillex, “Scary Monsters and Nice Sprites” (2010),

<https://open.spotify.com/track/4rwpZEcnalkuhPyGkEdhu0?si=b4f4402428a343ee>

<sup>284</sup> Reynolds “... Rave Music Conquered America,” *Ingress*, paragraphs 21, 26, 37, 38.

<sup>285</sup> REACT (YouTube channel), “Elders React to Dubstep (Skrillex)” (YouTube video: 2012), 1:13-2:13, <https://youtu.be/WgII2gDY-Rw>

<sup>286</sup> Fabbri, “A Theory of Musical Genres,” 18.

<sup>287</sup> Steve Neale, “Questions of Genre,” in *Film Genre Reader III*, edited by Barry Keith Grant, pp. 160-84 (Austin, US: University of Texas Press, 2003), 163-64, 171-72.

<sup>288</sup> Fabbri, “A Theory...,” 18.

<sup>289</sup> De Clercq, “... Ambiguity,” 1.5, 4.4-4.11, 5.7, 6.1-6.3. See also pages 14-15 in chapter 1.

<sup>290</sup> Reynolds, “... Rave Music Conquered America,” paragraph 5.

The unique possibility offered by “Trouble” can then be a demonstration of how one piece of material *sounds through relative positioning*, as if to say that “this is the drop variant of the material,” “here it is as a good-old chorus,” and “if you want the futuristic post-chorus model this is how it sounds.” An open consideration to follow the analysis can then be that sometimes, the ways of sounding up-to-date or even cutting edge may be likely to rely on a high degree of form-related novelty. As table 3.3 will begin elaborating, the different variants of the material are surprisingly similar-sounding. What separates this song from many others is the way that the material is positioned up against other parts.

Overview: Taylor Swift, “I Knew You Were Trouble.” Appendix catalogue: 43/2012	
<b>Formal parts:</b> A. Verse – B. Pre-chorus – C. Chorus – D. Drop/post-chorus – E. Bridge	
<b>Key, Time signature and tempo:</b> Verse: F sharp major, 4/4, 153 BPM, 3-3-2 eight-note subdivisions Chorus: D sharp minor (parallel key), 2/2 (half time)	
<b>Instrumentation:</b> Electric guitar, vocals, drums, bass guitar, acoustic guitar, piano, synth bass, synth, various FX-sounds	
Timing	Part name and Information
0:00-0:02	<b>X. Intro:</b> Electric guitar playing two bars on the first chord.
0:02-0:27	<b>A. Verse:</b> Vocals and drums enter first, then bass half way through at 0:15. <i>Lyrics: “Once upon a time ...”</i>
0:27-0:40	<b>B. Pre-chorus:</b> Acoustic guitar and backing vocals added. <i>Lyrics: “And he’s long gone ...”</i>
0:40-1:05	<b>C. Chorus:</b> Half time, minor key. Only piano and guitar first, on whole notes. Verse-like instrumentation re-enters gradually through second half, building up. <i>Lyrics: “I knew you were trouble ...”</i>
1:05-1:17	<b>D. Drop:</b> Dubstep drop. FX at start, synth bass, dubstep backbeat, electric guitar. <i>Lyrics: “Oh, oh, trouble, trouble, trouble”</i>
1:17-1:31	<b>A. Verse:</b> Repeated without significant changes. <i>Lyrics: “No apologies ... And he’s long gone”</i>
1:31-1:54	<b>B. Pre-chorus:</b> Repeated without significant changes. <i>Lyrics: “No apologies ... And he’s long gone”</i>
1:54-2:20	<b>C. Chorus:</b> Half time. This time with same instrumentation as drop, D. <i>Lyrics: “I knew you were trouble ...”</i>
2:20-2:32	<b>D. Post-chorus:</b> Repeat of first drop, but now as post-chorus relative to chorus. <i>Lyrics: “Oh, oh, trouble, trouble, trouble”</i>
2:32-2:46	<b>E. Bridge:</b> Electric guitar and piano on whole notes, sounding reversed as effect. <i>Lyrics: “And the saddest thing ...”</i>
2:46-3:24	<b>C. Chorus:</b> Repeated as second time without significant changes. <i>Lyrics: “I knew you were trouble ...”</i>
3:11-3:24	<b>D. Post-chorus:</b> Repeated as second time without significant changes. <i>Lyrics: “I knew you were trouble ...”</i>
3:24-3:40 (end)	<b>X. Coda:</b> Chorus and post-chorus lines used as outro.

**Table 3.3 “Trouble” – Analysis**



The song starts with a relatively clean sounding electric guitar. The verses are built on a I-V-vi-IV chord progression in F sharp major, with a tempo of 153 BPM, and two bars devoted to each chord. Only the root and the third of each chord are struck, thereby lightening the sound. The vocals are sung in a natural manner, with a melodic contour descending from the third of the key, downwards to the fifth. The rhythmic groove pattern is built from of 3-3-2 eight note groupings on the guitar, set towards the front of the mix, driving the song. The guitar in this opening is joined after two bars at 0:02, by lightly tuned drums in the same pattern, then bass from 0:15 and acoustic guitar and backing vocals from 0:27. All instruments share a common pronunciation of the 3-3-2 pattern until the chorus sets in at 0:40. Up until the chorus, the instrumentation may signal both upbeat punk-pop from the electric guitar and country-pop with the acoustic guitar and backing vocals. The song is downshifted with the chorus, yet the style is maintained with piano and acoustic guitar. For the second half of the chorus at 0:52, the EDM-induced sonic contrasting begins, through the EDM-build-up-feel presented by the sound filters, and the sub-sequent drop. In the chorus, the tempo is halved to 2/2 time and the instrumentation is stripped to only feature whole notes from a combination of piano and guitars. These play a D sharp minor i-IV-V-III(V) chord progression with one bar devoted to each chord. The earlier 3-3-2 fulltime feel through drums and strummed guitar is gradually faded in, intensifying the groove as they sound louder and clearer. They are also processed through frequency filters with an ascending focus, lifting gradually. In other words, the rhythm section here represents two of the three build-up mechanism categories listed by Peres – opening filters and rhythmic intensification, only missing gradually rising pitch.<sup>291</sup> The vocal sound is still clean. Its primary note value of eight notes in 77 BPM is a halved tempo compared to the verse.

This chorus employs two separate musical genres simultaneously. One is by the instrumentation and vocal sound, which easily places the song within the borders of pop with twists of country and emo-punk-rock. The other, EDM, begins entering the song via its form the moment the dynamic intensity drops, and progresses towards fulfilment through the gradual build-up and filtering through the second half of the chorus. One can say that the versatile 3-3-2 rhythm turns from punk-pop to EDM once it is filtered.

The drop comes in at 1:05, emulating dubstep through harder-sounding drums and a heavily distorted synth bass on beats 1 and 3. The bass hits opposite of the partially distorted vocal hook that is mainly on 2 and 4, and derived from the chorus. A small detail introduced on the downbeat is a high pitched cymbal-like FX sound moving gradually downwards in pitch for a whole bar. The reduced but repeated and distorted lyrical content moves the vocalist role towards resembling instrumental and purely musical functions, instead of telling a story. As the human voice *is* a stranger in the EDM drop, the distortion might actually help the inclusion of the voice by sounding less like one. The distortion is a clear move away from the “radio-broadcast” voice, known as the “maximal voice” through the theories of Andreas Bergsland. It moves towards the “minimal voice,” by losing some characteristics of a human voice. The distortion makes it less understandable as the linguistic-semantic content is blurred, and the voice also loses some of its natural ability to stand out in the mix by virtue of being human.<sup>292</sup> Brian Eno, visiting Rick Rubin’s *Broken Record* podcast, states a liking to the vocal processing of the

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<sup>291</sup> Peres, “Sonic Functions,” paragraph 5. See also page 18 in chapter 1.

<sup>292</sup> Bergsland, Andreas, *Experiencing Voices in Electroacoustic Music*, (PhD dissertation, Trondheim, Norway: NTNU, 2010), 142, 149.

2010s as he sees an enjoyable landscape between the human and the machine.<sup>293</sup> Tone Åse details a relevant incident in her research on performing with the human voice through electronics. She describes how an acoustic voice sound of hers did not connect with the other instruments, until she subjected the voice to heavy FX processing by slicing it up.<sup>294</sup>

The dubstep influence in "Trouble" can be described in a rather black-white manner – "here it is, here it is not." The bassline commands attention through heavy distortion. The attacks opposite of the vocal "oh" gives the bass even more prominence and room instead of only being a sonic underlay. The word "trouble" in the vocal hook is also partly distorted, thereby moving in line with the other instruments. This particular move marks a difference in comparison with other dubstep-influenced songs in the 2012 *Billboard* Top 10. Some good examples of contemporary hit songs in EDM style charting just before Taylor Swift are Justin Bieber ft. Big Sean with "As Long As You Love Me" and Alex Clare's "Too Close."

"As Long" runs entirely in half-time. The verse starts at 0:15, featuring a wobbling synth bass. The following chorus is downshifted at 0:42, then builds up from an EDM style synth through a low-pass-filter gradually and clearly opening up, contrasted and fulfilled by a dropping bass-note from 0:52 and a transitional rhythmic acceleration at 0:55. In the drop at 0:56, the vocal hook line is doubled by a rich sounding synth, commonly used in EDM around the late 2000s and the early 2010s. By doubling, the "la-la" sounds from Bieber's voice become less of a human maximal voice sound by setting it partly underneath a synth sound. Although there is a human voice track in the mix, it is masked. The voice of "As Long" adapts to the drop by the same philosophy as the voice of "Trouble." The former obtains the sound by running the voice alongside the effect while the latter runs the voice through. The reduction of voice properties can be seen as a wider adaptation to EDM from a preference of the beat itself over traditional lead roles such as guitar solos or vocals,<sup>295</sup> echoed by Mark Butler's words that "in many ways, the beat *is* the music," holding rhythm as EDM's reason for existence.<sup>296</sup> It must be said that the lead figures of Swift and Butler still retain some prominence, just not as much as they would have if their voices were placed as maximal voice.

"Too Close" is an interesting comparison as it prefers the vocal chorus unambiguously on top of the arrangement. EDM style topics are overtly used while the song itself remains safely inside established pop conventions, just like Simon Reynolds describes as the only acceptable fit for charting EDM in the early 2000s.<sup>297</sup> Expectations of EDM are created through a landscape of "big" synth sounds, slowly moving EQ filters and heavy reverberation. They are removed at the verse entrance at 0:30, but similar synths are introduced at 0:46 and 1:01. The chorus at 1:16 features the song's main EDM ingredient, which is the characteristic and prominent dubstep wobble bass. It is used as a chorus underlay, so "Too Close" stops short of having a drop.

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<sup>293</sup> Rick Rubin, Malcolm Gladwell, Bruce Headlam and Justin Richmond, "Brian Eno: The Innovator," on *Broken Record* (online podcast: Pushkin Industries, 2021), 4:15ff, <https://brokenrecordpodcast.com/#/episode-104-brian-eno/>

<sup>294</sup> Tone Åse, *The Voice and the Machine- and the Voice in the Machine - Now You See Me, Now You Don't. Artistic Research in Voice, Live Electronics and Improvised Interplay* (Research report, Trondheim, Norway: NTNU, 2012) , 3.4.1, Example III, 8, <http://www.toneaase.no/researchproject/>

<sup>295</sup> Tagg, "From Refrain to Rave," 218-19.

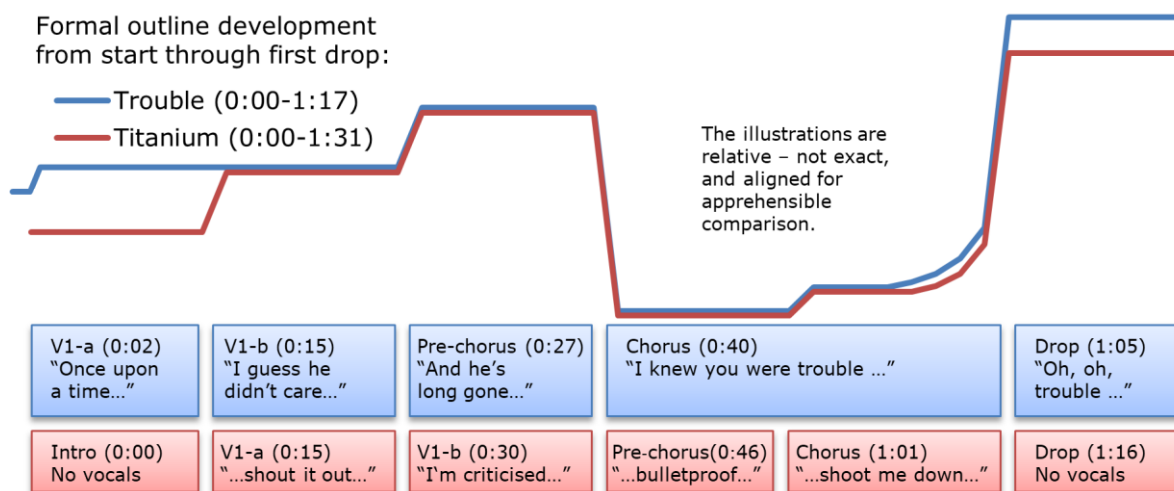
<sup>296</sup> Butler, *Unlocking the Groove*, 4-5.

<sup>297</sup> Reynolds, "... Rave Music Conquered America," paragraph 5.

### The Downshift and Build-up Enable the Drop

While “Trouble,” “As Long” and “Too Close” all resemble dubstep in some way, Swift’s dubstep-influenced material also translate clearly as drop and post-chorus. To understand these workings of “Trouble,” it can be useful to compare it with another song that has both clear cut formal parts and a drop in both its larger formal rounds. David Guetta and Sia song “Titanium”<sup>298</sup> shares the same formal outline towards and through the first occurrences of the different drop-like parts. Further on, “Titanium” maintains this outline on the second round while “Trouble” does not.

On the first round, “Trouble” intensifies through the short verse and following pre-chorus, downshifting for the chorus at 0:40. “Titanium” intensifies through its longer verse and has the downshift at 0:46 in front of the pre-chorus. Both songs rebuild dynamics and textures throughout their chorus sections, reaching full dynamics only after the choruses are finished and the drops set in. Figure 3.4 shows this development.

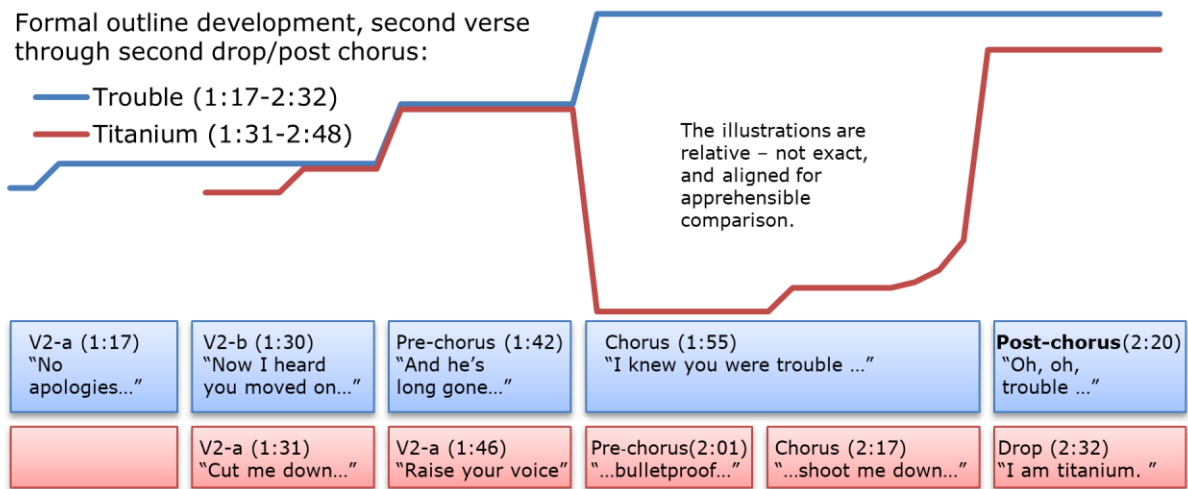


**Figure 3.4 “Trouble” and “Titanium” Aligned – First Round**

Although downshifting for different formal parts, the songs share a relatively identical dynamic development. One can say that the pre-chorus of Swift connects with the greater verse development while the pre-chorus of Guetta and Sia is the beginning of the greater chorus section. Although the two songs distribute their verse sections differently, they both have similar grand-scale outlines that work towards the same purpose.

This shared direction is not the case as the comparison continues. Figure 3.5 shows that while “Titanium” repeats its dynamic layout, “Trouble” changes the dynamic distribution of the parts. The verse and pre-chorus is repeated, but the second chorus at 1:55 rises dynamically. The earlier drop then becomes an underlay for the chorus lyrics. Right after the chorus, the drop material follows at 2:20, identical to the first-round drop. This time, as there is no build-up, and the dynamics are already high, the post-chorus label is justified.

<sup>298</sup> David Guetta, Sia, “Titanium.”



**Figure 3.5 "Trouble" and "Titanium" Aligned – Second Round**

The drop on the first round has now been transformed to the second round's chorus *and* post-chorus. As for the chorus, it subordinates the instrumentation to the conventional vocals, an effective institutionalisation of the EDM content. If this was the only usage, then the chorus of "Trouble" would incorporate the dubstep influence into an over 40 year old pop form tradition of choruses being dynamically on top. "Too Close" does this with conventional chorus vocal on top of the wobble bass. Clare is at no fault to do so at all. As Sloan and Harding remark: "while the sound of pop changes at breakneck speed from one generation to the next, pop form tends to move at a glacial pace."<sup>299</sup> Contrarily, Swift utilises both a modern contribution to the pop song form and a conservative usage of the exact same content. This is much like Rihanna and Calvin Harris with "We Found Love," who has a drop at 0:37-1:22 and chorus at 1:52-2:08.<sup>300</sup> However, "Trouble" goes one step further when the music previously established as drop comes after a chorus that is not downshifted. The equal dynamics makes it improper to call it a drop. To elaborate, one can think about skydiving. Half the point is to climb up in an airplane beforehand. One can then compare the climb to the build-up and the leap to the drop. Drop-like parts without a breakdown or build-up would not by any means be wrong – it would just have to be labelled as something other than a drop. Similarly, someone with a parachute on the street would be doing something else than skydiving.

The emerging point is that the drop has to be *dropped from something* to make sense, and it is an event relative to the preceding part. In "Trouble," it is not built up when it follows the second and third chorus. However, it can still be as intense. The chorus runs dynamically stronger than the pre-chorus and further into a the post-chorus part of somewhat matched intensity, even rising by the distorted "oh"-mix-voice phrases, sung on the D sharp top note. It is fair to say that the post-chorus indeed "supercharges" the chorus just like Sloan and Harding proclaims,<sup>301</sup> and it also matches the formal definitions of Peres: its own formal part, separated, but still deriving its sense of meaning from, the chorus.<sup>302</sup> "Trouble" stands out through three separate dynamic highpoint variations: drop, conventional pop chorus, and post-chorus.

<sup>299</sup> Sloan and Harding, *Switched on Pop*, 49.

<sup>300</sup> Rihanna, Calvin Harris, "We Found Love."

<sup>301</sup> Sloan and Harding, *Switched on Pop*, 51.

<sup>302</sup> Peres, "... Postchorus," headers 'How to Identify a Postchorus' and 'Postchorus Types.'

### **Acoustic Versions and Covers: Contrasts Decide Formal Labels**

A post-chorus in the musical leading role in a song form was not completely established at this point in *Billboard* Top 10 history; even saying that a song can have a post-chorus as a musical peak could fail to be understood, as Peres testify.<sup>303</sup> In "Trouble," the post-chorus is somewhat equal to the preceding chorus focally speaking. An understandable conventional interpretation can be to view the post-chorus as subordinated to the chorus or even part of it. This is logical, non-controversial and in accordance with expectations formed over decades, that the chorus is the highpoint of the form.<sup>304</sup> In these conventions a post-chorus would not even be formally needed or expected, but rather optional. The comparison makes the choices seen in "Trouble" stand out as innovative.

These choices can be contrasted up against other alternative ways of playing the same song. Acoustic versions are interesting as they remove most of the EDM stylistics. The alternative solutions can be heard from two cover versions by other artists and also two live acoustic versions by Swift. Both cover versions fuse the chorus and post-chorus to a degree that enables interpretation of one coherent long formal part which includes the drop's hooks. The fusing has two formal results: there will be no drop for either of the cover versions, and the existence of the post-chorus might also be in trouble. However, the two cover versions also approach the chorus in dynamically opposite ways. The first begin the chorus on low dynamics, increasing the energy, peaking in the post-chorus. The second prefers stronger dynamics from the chorus onset, but also reserves enough energy to have the post-chorus as the highest point.

On BBC Radio 1, recording artist and singer Jessie J performed an elaborate acoustic version featuring acoustic guitar, piano and a cajon drum.<sup>305</sup> This version evens the stylistic difference and intensity between all parts of the song by playing the whole song in relative half-time, thus removing the time-feel-contrast and much of the stops of the drop part. The two main chorus-post-chorus parts at 1:17-2:04 and 2:50-3:34 have the intensity increased earlier than the original, as the Jessie J version adds a half-time backbeat midway through the chorus, at 1:33 in the first chorus and at 3:04 in the second. This effectively lowers the difference in the subsequent transition between chorus and "drop." The result is a relative interpretation of either one long chorus or a combination of chorus and post-chorus that is of a continuous and attached manner.

Artist Madilyn Bailey, known for piano-ballad cover versions, has recorded the song as such. Bailey also chose relative half-time throughout, which evens the dynamic contrasts between the parts also in this version.<sup>306</sup> The first chorus-post-chorus part from 0:41-1:22 is started by Bailey playing all weighted beats of the first four bars, but as a decrescendo, heard from 0:41-0:48. Then only the downbeats are played until the chorus part is through and the post-chorus follows at 1:08, becoming a highpoint through playing all weighted beats more evenly. For the second chorus-post-chorus part at 2:02-2:44 there are less dynamic variation and no metrical adjustments. Bailey's performance moves naturally through the chorus and to the post-chorus as one coherent part, building the nerve and dynamic outline gradually, creating one continuous flow through the combined highpoint rather an abrupt EDM-style leap. This would be a natural thing in

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<sup>303</sup> Peres, "... Postchorus," see image and paragraph 'Joe's Interpretation.'

<sup>304</sup> See chapter 1, pages 1-2 and 9.

<sup>305</sup> Jessie J, BBC Radio 1 (YouTube user), "Jessie J – I Knew You Were Trouble (Taylor Swift) in the Live Lounge" (YouTube video: 2013), <https://www.youtube.com/watch?v=TkIXIHfpnIM>

<sup>306</sup> Madilyn (YouTube user), " Taylor Swift – I Knew You Were Trouble – Official Acoustic Music Video" (YouTube video: 2012), <https://www.youtube.com/watch?v=N6LeWAGfEu4>

*Billboard* Top 10 at the time, with several charting songs with long choruses,<sup>307</sup> among these P!nk with "Blow Me" with a 35-second chorus from 0:45-1:20.<sup>308</sup>

The possibilities of playing EDM are inevitably reduced in an acoustic instrument version or reduction of a song. However, that does not at all rule out the possibility of arranging and playing dynamically similar to EDM. In two acoustic versions, Taylor Swift maintains the intensity differences of the first chorus and drop, also keeping the half-time feel of the chorus, drop and post-chorus. One elaborate acoustic version maintains the original form. It has two acoustic guitars, backup singers and a cajon drum doing full-time and half-time variations, and also hand claps styled similarly to an EDM build-up, followed by the half-time drop.<sup>309</sup> Another Swift version has three acoustic guitars and backup vocals, and it also maintains the sequence of full-time verse, half-time build-up-chorus and half-time drop.<sup>310</sup>

### **What Marks the EDM Influence – The Formal Choices or the Wobble Bass?**

Together, all versions, including the original, show several different possible arrangements of the song. The two cover versions arrange the material in ways that do not upset any 2012 conventions. They played coherent and equal-value combinations of chorus or post-chorus. Contrarily, all of Swift's versions used the same material as contrasting chorus and drop on the first formal rounds – both in the original, but also without the dubstep wobble bass in the acoustic versions. The latter fact underlines that the difference is not only sonic, but indeed formal. It maintains the drop material as both independent from the chorus, but also dynamically stronger than the chorus even after the drop function has played out.

One last point of discussion is how the balance might have been kept throughout the song. First, the material is innovative enough to be congratulated as the first major artist with a dubstep drop,<sup>311</sup> yet the material behaves conventional enough as to pertain to the *Billboard* Top 10. How is this carried out? The answer is not definite, but rather one of ambiguity. As the drop and post-chorus is given a prominent focus in the song, so is the chorus. The one in "Trouble" is indeed catchy and memorable, and easily defined as a highpoint. It becomes clear that the songwriters accomplished creating a formal arrangement that added to the new-but-growing challenge to the traditional pop form. At the same time they provided enough conventionality so that the formal change was able to "wobble under the radar." The latter was also helped by the fact that EDM content via dubstep had already at the time been working by iteration towards an inclusion to the pop in several ways. The most conventional way was of style, as shown by Alex Clare with "Too Close." A more innovative way was through form by the drop, as shown by Bieber with "As Long." However, both of these EDM devices are shown in "Trouble," on pop terms, one must say. It is taken one step further, foreshadowing formal alternatives

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<sup>307</sup> Appendix analyses of relevant songs. Key identifying word and location provided. Stronger: 5/2012, Part: 9/2012, Blow: 30/2012.

<sup>308</sup> P!nk, "Blow Me (One Last Kiss)," written by P!nk and Greg Kurstin, on *The Truth About Love* (online album: RCA, 2012), <https://open.spotify.com/track/4k80K0b6KZ2QjAYkXON7q6?si=542a9d0292c742fa>

<sup>309</sup> Taylor Swift, OFF Productions (YouTube channel), "OFF LIVE - Taylor Swift 'I Knew You Were Trouble' Live On The Seine, Paris" (YouTube video: 2013), 0:35-1:12, <https://www.youtube.com/watch?v=LG24hWmGk8I>

<sup>310</sup> Taylor Swift, Hit Network (YouTube user), "Taylor Swift I Knew You Were Trouble Live Acoustic" (YouTube video, 2013), 1:20-2:00, <https://www.youtube.com/watch?v=Sh4RMEaCME4>

<sup>311</sup> Mascai, *Time Magazine*, "Taylor Swift on Going Pop."

beyond the EDM trend. As part of this process, the acoustic versions also underline that these formal possibilities are not dependent on EDM stylistics.

Both this chapter and the previous elaborate how the affiliated songs play up their drops as autonomous and essential constituents in the song narrative. In "Love," it was shown how the DJ-producer could play the part as performer, with a pre-programmed sounding instrumental chord progression. As for the drop in "Trouble," the back-and-forth playing between the bass and voice, together with the vocal distortion effect, makes the instrumental part of the dubstep drop equally important for the sounding result. The combination of prominent instrumentals and vocals with reduced indication of human sound, show that in the early 2010s there were two possible lead roles in a highpoint – not just the vocalist, but also the DJ-producer. To make room for both was a new endeavour, and its potential is followed to the tee in the next chapter. It will explore the possibilities of seamlessly merging the two performer roles into one, both technically and philosophically.

## Chapter 4

### I Shared a Phrase in Ibiza

#### Two Performers, One Instrument Sound

Who would have thought that the human ability to distinguish voice from non-voice would be challenged by the popular music of the 2010s? This decade reveals a growing number of cases where it is hard to determine whether musical hooks and motifs are either heavily processed human voices, or if they are synths or other keyboard instruments that share some human voice features. This text will elaborate how the borderland between the two can be ambiguous, by analysing the drop hook of the Seeb remix of Mike Posner's song "I Took a Pill in Ibiza" from 0:57-1:34.<sup>312</sup> What are we hearing – vocals from Posner, keys played by Seeb, or both? The hook sound might be perceived as a shared interplay between a synth-type sound and a vocal ending. However, not only synths, but also heavily manipulated vocal samples can be equally used for the same artistic non-vocalist purpose, as described by DJ-producer Diplo, quoted on page 13.<sup>313</sup> To further confuse the matter and the labels, both types of sound *origins* – sampler and synthesizer – have been marketed simply as synths since at least from the beginning of the 1980s with the Fairlight CMI.<sup>314</sup> In other words, a vocal sample hook that is unrecognisable may very well be considered and labelled as a synth. The types of samples that Diplo describes can also be run through a keyboard sampler-synthesizer, essentially leading to "playing" the human voice as if it is a synth sound. The process of achieving this is shown in Seeb's own video breakdown of the "Ibiza" remix.<sup>315</sup> The video shows how a practically play-ready instrument is made from adding a voice to a virtual studio technology (VST) sampler, to be played on a keyboard. Such instrument can be called a VST keyboard-sampler, but one should not be surprised to hear labels like "voice-synth." The possibilities will be seen in perspective of the general field of electronic processing and manipulation of the voice. Such production manipulations contain great musical potential, as Tone Åse points to in her artistic research on electronically processed voice improvisation:

The electronic manipulation of sound presents, as I see it, a possibility for expanding, or even re-defining the voice as an instrument – and therefore also a vocalist's role in the musical interaction....The use of electronic processing can create different forms of distance, or abstraction, from the natural voice sound.... Different devices and techniques for recording and playing back in real time (sampling) also change the musical functions that the vocalist and the voice can have.<sup>316</sup>

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<sup>312</sup> Appendix: 12/2016.

Mike Posner and Seeb, "I Took a Pill in Ibiza – Seeb Remix" on *At Night, Alone* (online release: Island Records, 2016),

<https://open.spotify.com/album/6Phl1V5P0sPrWJytXHGFEO?si=c546ca9df5d7472a>

<sup>313</sup> *The New York Times*, "'Where Are U Now' ... Diary of a Song," 2:50-3:00,

<https://www.youtube.com/watch?v=1mY5FNRh0h4&t=311s>

<sup>314</sup> Stephen Howell, "The Lost Art of Sampling: Part 1," in *Sound On Sound*, August 2005 (Cambridge, UK: Sound on Sound Publication Group, 2005),

<https://www.soundonsound.com/techniques/lost-art-sampling-part-1>

<sup>315</sup> Seeb (official YouTube user) represented by Simen Eriksrud, "How we produced I TOOK A PILL IN IBIZA REMIX (Beat Breakdown)" (YouTube video: 2021), 9:07-11:37,

[https://www.youtube.com/watch?v=6xmRw\\_kdmtE](https://www.youtube.com/watch?v=6xmRw_kdmtE)

<sup>316</sup> Tone Åse, *The Voice and the Machine – and the Voice in the Machine - Now You See Me, Now You Don't. Artistic Research in Voice, Live Electronics and Improvised Interplay*



The sound from such processes have also been noted in a popular-music context, by Brian Eno on Rick Rubin’s podcast *Broken Record*. Eno states an excitement towards a new area appearing between the human and the mechanical, with results equally dependent on both human voice and computer technology.<sup>317</sup> The workings of a keyboard-sampler is not to be confused with synthesis, which theoretically would constitute combinations of oscillator-created waveforms and various filtering, obtaining human-sounding results. It is rather the other way around, having actual human voice sounds become the output sound of another instrument – a VST keyboard-sampler.

To achieve this with the “Ibiza” drop hook, Seeb used a sample of the lyric “I know” through the keyboard-sampler. The sample is connected to the keyboard, subjected to effects and then recorded and played back as MIDI information, as revealed by Simen Eriksrud in the breakdown video from 10:10-11:25.<sup>318</sup> The concluding words of the larger phrase – “I know sad songs” – are played from outside the sampler as a standard audio file, shown in the video from 11:20-11:25.<sup>319</sup> Example 4.1’s transcription shows how the keyboard-sampler played in the first three bars and the vocal conclusion is in the fourth, with upbeat. The drop hook in “Ibiza” constitutes three important fundamental questions: is it possible that we hear *both* Posner and Seeb simultaneously, so that the phrases equally originate from both a human voice and a VST keyboard instrument? And through the phrases, will we as listeners change our presumption of the sound’s origin? Eventually, when does it change?

The image shows a musical transcription for Example 4.1. It consists of two staves of music in 4/4 time, with a tempo marking of ♩ = 102. The first staff begins with a Gm chord and contains the lyrics "I - - - - I - kno - o - o - ow". The second staff begins with an Eb chord, followed by Bb and F/A chords, and contains the lyrics "I - - - - I - I - know sad songs". The notation includes quarter notes, eighth notes, and rests, with some notes marked with accents.

**Example 4.1 “I Took a Pill in Ibiza” – Drop Hook Sounding Result. 0:57-1:34<sup>320</sup>**

Some answers might be found by viewing “Ibiza” and its likes in the light of the performance-practice and technology research of Tone Åse and Andreas Bergsland, both from NTNU. They have done extensive research on the human voice in the realm of electronic reproduction and manipulation. In individual theses, they both describe how the voice can be perceived as more or less human with a high degree of variation. Some renditions sound undoubtedly human, while others sound more ambiguous, positioned closer to an imaginary border between human and non-human. Bergsland systematises this topic with basis in electroacoustic music, mostly recorded, while Åse researches and

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(Research report, Trondheim, Norway: NTNU, 2012), 1.1,

<http://www.toneaase.no/researchproject/>

<sup>317</sup> Rick Rubin, Malcolm Gladwell, Bruce Headlam and Justin Richmond, “Brian Eno: The Innovator,” on *Broken Record* (online podcast: Pushkin Industries, 2021), 4:15ff,

<https://brokenrecordpodcast.com/#/episode-104-brian-eno/>

<sup>318</sup> Seeb, “How we produced I TOOK A PILL IN IBIZA REMIX (Beat Breakdown)”

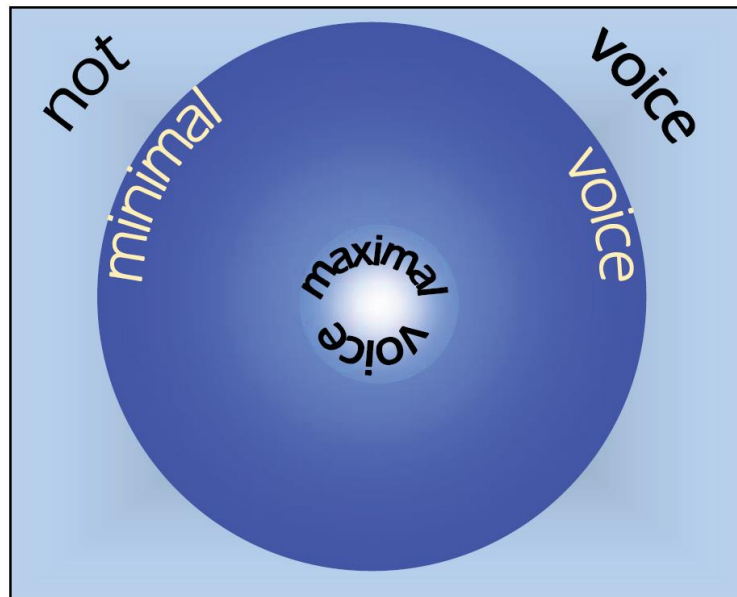
<sup>319</sup> Ibid.

<sup>320</sup> Posner, Seeb, “I Took a Pill in Ibiza.”

explains the various roles of her voice in the landscape of performing live electronic improvised vocal music, both individually and as part of various ensembles.

### **The Minimal-Maximal Model Described through Artistic Practice**

A useful foundation for the topic of the keyboard-sampler is the model of “minimal-maximal voice” by Bergsland. The realm of the voice is visualised in a circular model. The “maximal voice,” which he defines as clearly being audibly human, is in the centre. The “minimal voice” may be heavily manipulated electronically and nearly transformed, in the periphery towards the border of not being a voice. Figure 4.2 reproduces the model.<sup>321</sup>



**Figure 4.2 The Minimal-Maximal Model. Courtesy of Andreas Bergsland**

Bergsland’s model describes a voice continuum between the two extremes of minimal and maximal, and with all that it not voice on the outside. Figure 4.2 visualises the theoretical sphere where a human voice sound can seamlessly move from one towards the other. This potential is divided by Bergsland into what he calls seven “premises,” i.e. potential areas of cognitive awareness, each represented by an axis running from centre to periphery. Each of these cognitive areas combine together in the centre, to achieve recognition of the maximal voice.<sup>322</sup> The cognitive areas are listed below as Bergsland does himself, but with their descriptions somewhat condensed by this author.

- 1) Linguistic-semantic focus of attention: focus on perceiving the linguistic content.
- 2) Balanced information density: optimisation of semantic processing.
- 3) Naturalness: sounding like a human.
- 4) Presence: a shared sense of “here and now” with the voice sound and content.
- 5) Clarity in meaning formation: meaning from sound is easily deduced.
- 6) Feature salience: vocal sound recognisable also in combination with other sounds.
- 7) Stream integration: the voice sound forms one coherent and continuous stream.<sup>323</sup>

<sup>321</sup> Bergsland, *Experiencing Voices in Electroacoustic Music*, 148-49.

<sup>322</sup> *Ibid.*, 160.

<sup>323</sup> *Ibid.*, 142.

All seven will not be discussed equally in this text, although they do form an important framework in the discussions of both vocal sampling and especially vocal performances that tend towards electronic manipulation. They could then apply to "Ibiza" specifically, and also generally to the zone between voice and machine as described by Brian Eno.<sup>324</sup> The model as whole might possibly be prescriptive to the evolution of any modern vocal.

To understand a gradual move from perception of non-voice to voice, an example central to Bergsland will also be highly relevant for this chapter and further on. In *Chant D'Ailleurs*, an electroacoustic composition by Alejandro Viñao, the sound changes from readily-perceived as non-voice at first before becoming clarified as human through the vowel "A" after around twenty seconds.<sup>325</sup> Bergsland describes it as if the sound of a woodwind instrument of the eastern hemisphere morphs into a human voice.<sup>326</sup> Viñao describes using computers to create an extension of the timbre of the human voice, "beyond its natural acoustic means," as a rural-but-technologically-developed culture of Viñao's own imagination. Viñao also states an inspiration for the piece from different Eastern musics in general and a Mongolian folk tune in particular, confirming Bergsland's notion.<sup>327</sup> The sonic morphing itself can be described through several of Bergsland's seven premises. He holds the natural premise as important, deduced through observing naturally occurring human fluctuations such as vibrato.<sup>328</sup> Another natural factor is that the mere timbre of the voice can reveal human sonic imprints. This change is observed suddenly by Bergsland, after having experienced the sound changing gradually through the first twenty seconds.<sup>329</sup> He describes two individual continuums playing out simultaneously. One relates to the sonic *transformation of the sound* and another relates to *what the listener perceives the source to be*. The former moves steadily while the change of the latter is perceived more sudden. The change is enabled once the sound source has transformed enough as to reach a certain threshold, which in turn enables the listener to readily perceive the sound as suddenly having changed. The perception of the sound then travels through what Bergsland calls the "zone of ambiguity" – an important transitory zone that is placed *right after* the threshold has been reached, but *before* the change of perception has been completed. There, the sound's origin may be interpreted in more than one way, either belonging to the human voice apparatus, "HVA," or not.<sup>330</sup> This phenomenon is key to *Chant D'Ailleurs*, but it might also be important for "Ibiza." There, it has the potential of changing the listener's perception the moment when Mike Posner's voice begins to appear human through consummating the words "I know." It is also tempting to apply these thoughts to the zone Brian Eno describes between computer sound and human voice,<sup>331</sup> as possibly also somewhere containing a "Zone of Ambiguity."

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<sup>324</sup> Rubin, "Brian Eno: The Innovator" (2021), 4:15ff.

<sup>325</sup> Alejandro Viñao (composer), Agata Zobel (soprano), Cezary Duchnowski (electronics), *Chant D'Ailleurs*, performed at the Audio Art Festival 2014, filmed in Krakow, Poland, December 20, 2014 (Poland: 2014, made available by Vimeo user studiomch), <https://vimeo.com/116237487>

<sup>326</sup> Bergsland, *Experiencing Voices*, 148, 155.

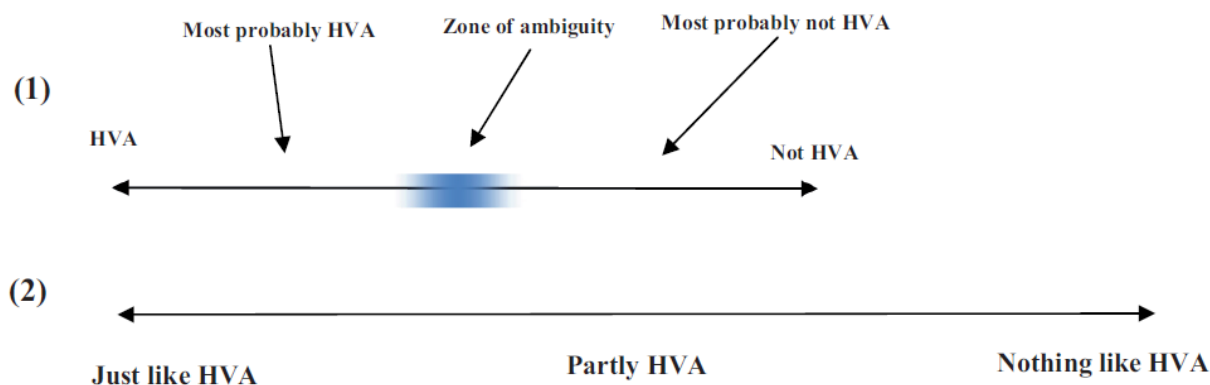
<sup>327</sup> Alejandro Viñao, "Chant D'Ailleurs" (online informational page: place and year N/A), <http://www.vinao.com/Chant%20D'Ailleurs.html> – accessed March 22, 2022.

<sup>328</sup> Bergsland, *Experiencing Voices*, 212.

<sup>329</sup> *Ibid.*, 148, 155.

<sup>330</sup> *Ibid.*, 158, 160.

<sup>331</sup> Rubin, "Brian Eno," 4:15ff.



**Figure 4.3 Boundary Between Voice and Not Voice. Courtesy of Andreas Bergsland<sup>332</sup>**

Bergsland's linear description poses two configurations of the boundary. Shown in figure 4.3, the first (1) is for a clearly defined perception of the source. The second (2) is for an unclear opinion, as if one says "I know what sound I hear, but I cannot say what source it is from," called "fuzzy boundaries" by Bergsland. These boundaries for source definitions are not readily defined. It is due to uncertainty, ambiguity and the inclusion of eventual abstracted properties, which can be described as different areas where the sound source can gradually change appearance.<sup>333</sup> The fuzzy boundaries contain a certain potential: artists can provide their audience with unspoken alternatives to either actively *not surely know*, or to observe several manifestations at once. The audience of "Ibiza" might then individually interpret to a certain degree whether they hear a synth or a human voice. Tone Åse describes the factor as interesting and important to the field of improvisational electronic-voice music. She cites a correspondence with fellow Norwegian electronic-voice composer-artist Maja Ratkje, who states a liking to setting up such ambiguities for her audience. Ratkje describes setting this up through the recorded format, seeing possibilities in "the ambiguity of not knowing what is what, and leaving out the explanation so the listeners have to use their own imagination."<sup>334</sup> Thereby, if the artist constructs the content in a way that enables the sources, or the content, to be interpreted in more than one way, then it is an act that invites or even constructs ambiguity. This may even invite and enable conscious ambiguous interpretations, by which result of the construction can be seen as an *enabled ambiguity* – the listener is invited to not know. Like with "Ibiza," Ratkje also leaves the listener to place the perception in a potentially wide area of the fuzzy boundaries in figure 4.3.<sup>335</sup>

"Ibiza's" manipulations of its drop hook also has a linguistic dimension to it, as it reveals more and more of the linguistic content, thus becoming more and more human. It is heard in the second and fourth bar in example 4.1, heard from 1:00-1:02 and from 1:03-1:05.<sup>336</sup> Tone Åse similarly describes setting up abstractions on several levels, and how she can move within the minimal-maximal sphere by different orientations on the text of a poem she performs in a piece. It begins with a human-sounding maximal-voice recital, and then she moves out of the centre towards the minimal voice by first applying processing to the human voice sound and then breaking up the linguistic content.<sup>337</sup>

<sup>332</sup> Bergsland, *Experiencing Voices*, 160.

<sup>333</sup> *Ibid.*, 158-60.

<sup>334</sup> Åse, *The Voice and the Machine*, 3.5.

<sup>335</sup> Bergsland, *Experiencing Voices*, 160.

<sup>336</sup> Posner, Seeb, "I Took a Pill in Ibiza."

<sup>337</sup> Åse, *The Voice and the Machine*, 3.2.3.

Comparably "Ibiza" moves the opposite way in the same dimension, as the language becomes more and more comprehensible, not less and less. Bergsland, Åse and Ratkje and Viñao touch the concept of ambiguity from both a technical and artistic-philosophical point of view. However, also in the field of musical cognition, ambiguous interpretations are deemed positive for the creation of hospitality and companionship throughout human evolution.

The term *floating intentionality* is described by Ian Cross as the ability for different meanings to exist unchallenged in a social group of humans. The group can find common ground from seemingly agreeing upon the meaning of their shared musical content, while also allowing for interpretations that occur within individuals without them necessarily discussing and agreeing upon what the content actually means.<sup>338</sup> Ambiguity is inherent, and if there are no finite discussions or disclosure of the musical content's meaning, the ambiguity also endures. This can be desired, as has been described already through Ratkje.<sup>339</sup> As for "Ibiza," the ambiguity regarding the sound source allows interpretation as either vocal, or synth and other instruments. A listener that favours one particular sound source can define what they hear to be what they want, according to taste. Furthermore, both affiliated performers in "Ibiza" can have ownership to and recognition from the sound that is played, which can be an incentive for their further cooperation.

The theories of Bergsland help understand how a sound source might possibly belong on more than one side of the borders of the minimal-maximal model, and some also *on* that border. In *Chant D'Ailleurs*, the initial timbre of the voice before it is revealed as human, shares certain features with the sound the oboe. For instance, the same nasal-like quality can be heard in Luciano Berio, *Chemins IV*, which is an oboe and sinfonietta piece – here in the longer notes of the beginning at for instance 0:14 and 0:20.<sup>340</sup> This observation can be aligned with Bergsland stating that it is possible for two different sound sources to have a likeness of sound although the two are not instruments of the same kind.<sup>341</sup> These descriptions together with the observations on *Chant D'Ailleurs'* beginning, point out that gradually changing timbre is a process that might take some time before the source is revealed. It can also be seen in reverse by focusing on the interpretation of the time before the reveal. During this stretch, no matter what kind of wind instrument the source sounds like, the listener does not know that it is a human voice until the qualities of a human voice reveal themselves to a satisfactory degree. Up until then, it is interpreted as something else. These thoughts may very well also apply to the short stabs in the "Ibiza" drop hook. The ambiguities of *Chant* and "Ibiza" are underscored by Viñao's own stated intention of adding a non-human element to the composition.<sup>342</sup> Technically, this sound is taken from non-voice to voice through increased natural fluctuations, making the sound "less perfect" and thereby easier to interpret as human.<sup>343</sup> Also, when the sound's length is sufficient enough to be interpreted as a humanly sung vowel, it means that it can also convey the meaning that

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<sup>338</sup> Ian Cross, Iain Morley, "The Evolution of Music: Theories, Definitions and the Nature of the Evidence," in Malloch, I.S. and Trevarthen, C. (ed.), *Communicative musicality: Exploring the Basics of Human Companionship* (New York, Oxford University Press: 2009, pp. 61-81) 68, 71.

<sup>339</sup> Åse, *The Voice and the Machine*, 3.5.

<sup>340</sup> Luciano Berio (composer and conductor), Heinz Holliger (soloist), London Sinfonietta (ensemble), *Chemins IV* (UK: London, 1975), <https://www.youtube.com/watch?v=Z1jMWfCstm0>

<sup>341</sup> Bergsland, *Experiencing Voices*, 157.

<sup>342</sup> Viñao, "Chant D'Ailleurs," <http://www.vinao.com/Chant%20D'Ailleurs.html>

<sup>343</sup> Bergsland, *Experiencing Voices*, 212-16.

a human vowel can, and also form a sound stream likely to be human. As more and more factors fall into place for the listener, the sound can be perceived as a human vowel.<sup>344</sup>

### A Brief History of Sampling

Sampling has become a standardised tool in modern music production, regardless of genre. "Ibiza" demonstrates human voice samples played back through a VST keyboard-sampler in a modern digital audio workstation, or "DAW." Before that, sampled drum sounds have been standard in styles such as hip-hop and EDM for decades, with drum machines such as the AKAI MPC-2000, Linn LM-1 and Oberheim DMX.<sup>345,346</sup> There are also countless well-known examples of more noticeable sampling, of basslines and beats, and stabs from brass and vocals.<sup>347</sup> Numerous various samples can also be re-imagined to constitute full songs, as demonstrated in DJ-producer Jim Pavloff's remake video of The Prodigy's "Smack My Bitch Up."<sup>348,349</sup> This principle, dismantling and re-assembling, is also key with the relatively early *musique concrète* – a style of art music which relies on the playing back of various recorded sounds of musical or non-musical origin cut and edited into an artificial constellation. The near-ancestral position of *musique concrète* towards sampling is praised by Steve Howell in a specialised synth and sampling feature in *Sound on Sound*. The feature then moves on to early tape-based keyboard sampler instruments Chamberlin and mellotron. These instruments attempted, by sampling and keyboard reproduction, to reduce the considerable hourly rates spent by studios on instrument groups like strings, woodwinds, choirs and more.<sup>350</sup>

The mellotron functions by pressing keys that enable playback of connected magnetic tape, containing recorded samples of instrument sounds – typically strings, winds, singers, choirs. As the tape does not loop, a mellotron note can be sustained for eight seconds.<sup>351</sup> Comparably, the related but less-commercially successful birotron can loop its eight-track tape endlessly, coming closer to a synth.<sup>352,353</sup> Widening the sampling perspective, the mellotron, in itself a well-known sampler instrument, eventually also became subject to being sampled. The imitation became the imitated, as Bergsland describes, opening up for several layers of technology with different degrees of virtuality to them.<sup>354</sup> First, one might have debated in the 1960s the realness of the mellotron's

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<sup>344</sup> Bergsland, *Experiencing Voices*, 142.

<sup>345</sup> Butler, *Unlocking the Groove*, 63-66, 68-69.

<sup>346</sup> David McNamee, the *Guardian*, "Hey, what's that sound: Linn LM-1 Drum Computer and the Oberheim DMX" (online article: 2009), <https://www.theguardian.com/music/2009/jun/22/linn-oberheim-drum-machines>

<sup>347</sup> Hannah Mylrea, *NME*, "The Best Samples in Music... Ever!" (online article: NME, 2020), <https://www.nme.com/features/the-best-samples-in-music-ever-2667649>

<sup>348</sup> Jim Pavloff (YouTube user), "Making of 'The Prodigy - Smack My Bitch Up' in Ableton by Jim Pavloff" (YouTube video: 2009), <https://www.youtube.com/watch?v=eU5Dn-WaEII>

<sup>349</sup> The Prodigy, "Smack My Bitch Up," on *The Fat of the Land* (Online: XL Recordings, 1997), <https://open.spotify.com/track/48vDCZIRmrFO33fH4QU4ij?si=71f9cb5561d149d4>

<sup>350</sup> Howell, *Sound On Sound*, "The Lost Art of Sampling: Part 1."

<sup>351</sup> Howell, "The Lost Art of Sampling: Part 1."

<sup>352</sup> Dan Del Fiorentino, NAMM, "Dave Biro" (online interview: 2013), 0:50, <https://www.namm.org/library/oral-history/dave-biro>

<sup>353</sup> David W. Biro, Electronic musical instrument, US Patent 4018127 (filed June 2, 1975, and issued April 19, 1977), <http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO2&Sect2=HITOFF&p=1&u=%2Fnetacgi%2FPTO%2Fsearch-bool.html&r=5&f=G&l=50&co1=AND&d=PTXT&s1=4018127&OS=4018127&RS=4018127>

<sup>354</sup> Bergsland, *Experiencing Voices*, 49.

cello sounds, and then, decades later, one might debate the authenticity of the mellotron sound coming from the digital sampler.

Howell credits the coining of the term “sampling” to Kim Ryrie and Peter Vogel, inventors of the Fairlight CMI. In the late 1970s they had created a powerful digital synth that also would be capable of playing samples, and the inventors needed a term to describe the feature. At first this was regarded as an excess feature, but by virtue of novelty, it would become the main reason for the success of the synth, that costed £20,000 in 1980.<sup>355</sup> As the Fairlight CMI is both a synth and a sampler (and actually also a sequencer), the labelling of it as “synthesizer” poses a potential for incomprehension of its nature – one should not downplay the properties of a sampler. However, the labelling of the Fairlight CMI as synth in 1979 is functional for two good reasons. One is the properties it represented at the time as a high-end synth, regardless of the comparably primitive-sounding sampler part. Another is for obvious marketing reasons as the market for the Fairlight CMI equalled the market for synths – a “synth” label would easily signal to the public what the instrument could mean for them. This labelling would last, as testified by Norm Leete for *SoS* in a 1999 feature article, labelling the instrument formally as “digital sampling keyboard synthesizer” and casually as “mega-synth.”<sup>356</sup>

### **Sampling or Synthesis, VST Instrument or Synth**

Forward to the 2010s, VST synths and samplers – and other similar sample usages<sup>357</sup> – are equally used for the same practical processes and similarly-sounding results. The similarity can help understand that any sampled sound through a sampling keyboard synthesizer might be labelled as “synth pop.” The wrongful labelling would not be corrected, as there was originally no pre-existing synth tradition that could do so.<sup>358</sup> Since at least 1979, every time this occurred the confusion through conflicting definitions was allowed to grow unnoticed.

Technically correctly described, a synthesised sound is made from synthesis, which is additive, subtractive or combined. Additive synthesis consists of adding together fundamentals – oscillator-created waveforms and chosen harmonics – with added properties of e.g. modulation or (over)drive, eventually forming a whole. In subtractive synthesis, the sound is achieved the other way around, by reducing and shaping a richer sound to taste by removing or adjusting parts of the sound, through processing like envelopes and frequency filters. The two can also be combined, by first achieving an abundantly rich sound by additive synthesis, then trimming it according to taste, through subtractive processes.

When the 2010s have been concluded, it is safe to say that the role of traditional hardware synths is largely taken by VST instruments of both sampler and synth nature. Playing and production have in many instances become one process, as Eriksrud of Seeb demonstrates in their remake video of “Ibiza.”<sup>359</sup> Three much-used samplers are the *Simpler* and *Sampler* from Ableton, and Logic’s *Sampler*, previously named *EXS24*. In context of “Ibiza,” they are all capable of the same key features, while the two named *Sampler* can also attempt realistic-sounding instrument replications. The creation of a functioning instrument from a sample, begins by “mapping” (connecting) the sound onto

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<sup>355</sup> Howell, “The Lost Art of Sampling: Part 1.”

<sup>356</sup> Norman Leete, “Fairlight CMI (Retrozone),” In *Sound On Sound*, April 1999 (Cambridge, UK: Sound on Sound Publication Group, 1999), <https://www.soundonsound.com/reviews/fairlight-cmi-retrozone>

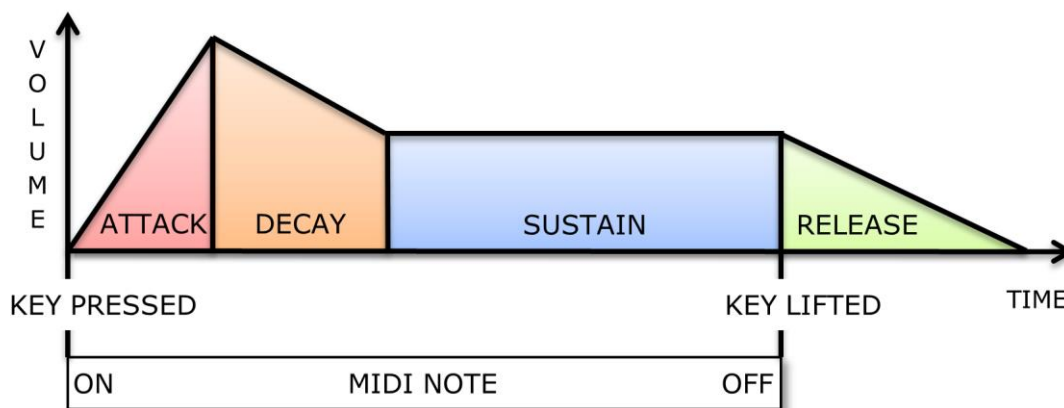
<sup>357</sup> See Diplo’s descriptions on page 13.

<sup>358</sup> David Byrne, *How Music Works* (San Francisco, US: McSweeney's, 2012), 105.

<sup>359</sup> Seeb, “How we produced I TOOK A PILL IN IBIZA REMIX (Beat Breakdown)”

the keyboard. The sampler can then play back the sound at any chosen pitch and length. It is also possible to load more than one sample and connect them to different keyboard keys or areas. Further additions can be traditional synth tools such as filters, envelopes, (over)drive, LFOs (low frequency oscillators). Eventually, as the amount of processing adds up, a humanly shaped word can be turned into the unrecognisable. This is also demonstrated by various tutorials on Ableton, and the processing applied to a simple sample can be just as important as its original sound in regard of the final product.<sup>360,361</sup> A SoS feature also describes Logic's *Sampler* having similar properties.<sup>362</sup> Many parts of the modern sample processing are also standard for original and "real" synthesising, so that modern VST keyboard-samplers marks a hotspot for the synth-or sampler confusion.

One particularly important tool in regard of the sample treatment in "Ibiza," is the *envelope*. Envelopes are a group of devices with powerful dynamic-shaping capabilities, through defining and controlling different phases of the sound's total duration. A sound can then be made to appear for instance hard, soft, swelling, instant or delayed.<sup>363</sup> One very common envelope in synths, samplers and VST instruments is the ADSR, meaning Attack, Decay, Sustain and Release. The parameters for these parts are user-defined and shape the sound in four steps. Figure 4.4 shows a typical shape of an ADSR envelope connected to a MIDI device that may or may not be a keyboard.



**Figure 4.4 ADSR Envelope Example Connected to MIDI Note**

First, the attack phase sets the time it takes for the sound to go from nil and up to a set attack volume level. Then the decay is the time it takes to go from the attack volume level and to the sustain level. The sustain level is the level that is kept for the remainder of the time the note is held by the player. When the key is lifted, the release time is the set time that the note will take to stop playing and the sound to fade out.

<sup>360</sup> Ableton, "Sampler" (online article, Berlin: Ableton, year N/A)

<https://www.ableton.com/en/packs/sampler/> - accessed March 23, 2022.

<sup>361</sup> Seed to Stage (YouTube user), "Ableton Sampler Synth Tutorial" (YouTube video:

2020), <https://www.youtube.com/watch?v=HEORiX0vyTk>

<sup>362</sup> Stephen Bennett, "Logic Pro: Introducing Sampler," in *Sound on Sound*, November 2020 (Cambridge, UK: Sound on Sound Publication Group, 2020),

<https://www.soundonsound.com/techniques/logic-pro-introducing-sampler>

<sup>363</sup> Some examples: a percussive quality can be set up through short attack and decay times plus louder attack than sustain volume. This combination brings forth the initial hit. On another side, softer swells can be made through longer attack, decay and release times, combined with setting the sustain volume as the peak level. This approach smoothens or even removes sharp qualities.



The total amounts of processing that can be applied to a sample have the potential to change the source to the unrecognisable. The more processing a sample is subjected to, the more of the resulting sound will share properties with a comparable synthesised sound. A following realisation might be that there is absolutely no reason to realistically hope for a correct distinction of sampled and synthesised sources. Especially when discussing keyboard instruments, where synth and sampler are likely seen as one, a strict distinction between synth and sample labels could potentially confuse or even exclude listeners from understanding and discussing parts of modern popular music. Listeners might even withdraw from a discussion if they feel stupid for “failing” to use technically correct labels. This is counter-productive, as in the relevant sub-categories there will in many instances be virtually impossible to tell if a musical sound is sampled or synthesized. Confusing the sources may even be desired, as Diplo described.<sup>364</sup> With instruments capable of sounding like synths while not being fully synthesised, a hypothetical question of purity can be imagined – “is this synth-pop sound *really* synthesis?” It is completely understandable to wish for a straightening of the confusion between sampling and synthesis, but as already mentioned, the confusion is reinforced every time a sampled sound is labelled as synth pop.

A relating thought experiment may be the instance of recording samples from a classic synth, like Norman Leete contemplated doing with the CMI.<sup>365</sup> If played through a VST keyboard-sampler, what do we then hear? Is it the keyboard-sampler, a synth, or both? It relates directly to the initial questions about “Ibiza” – do we hear Posner’s voice or Seeb’s keys? These questions reinvigorate the floating classification of the instruments and sounds of the category from the 1970s and forth, although the instruments and sounds can be fundamentally different.

### **MIDI Workings**

The typical VST sampler is equally capable of playing by keyboard or by programming, both samples and with clear elements of synthesis. The actual playback through the DAW sampler-synth is controlled by MIDI signals which give concise commands. The “Note On” and “Note Off” commands are the most important, defining the beginning and end of playback. The dynamic translates to a value of “velocity,” from 0-127, and dynamics can be recorded if the instrument is pressure-sensitive. The description of the MIDI process from programming to musical sound are visualised in two steps in figures 4.5a and b: recording or plotting first and playback second.

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<sup>364</sup> The *New York Times*, “‘Where Are U Now’ ... Diary of a Song,” 2:50-3:00.

<sup>365</sup> Leete “Fairlight CMI (Retrozone),” last paragraph.

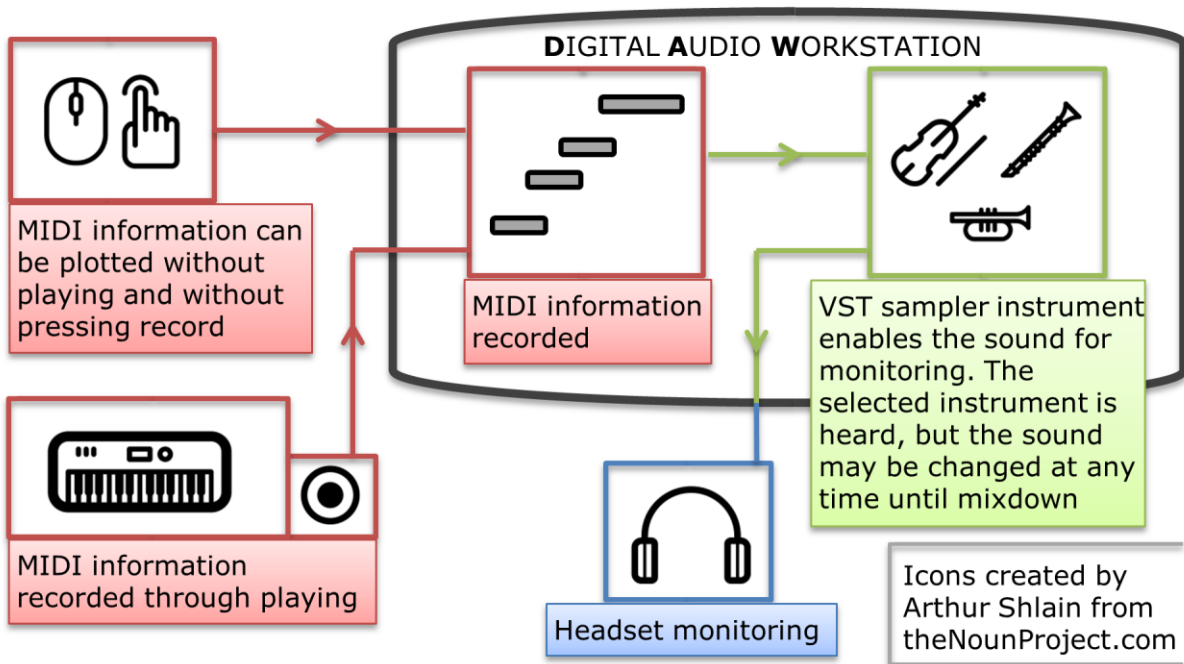


Figure 4.5a MIDI Recording Situation<sup>366</sup>

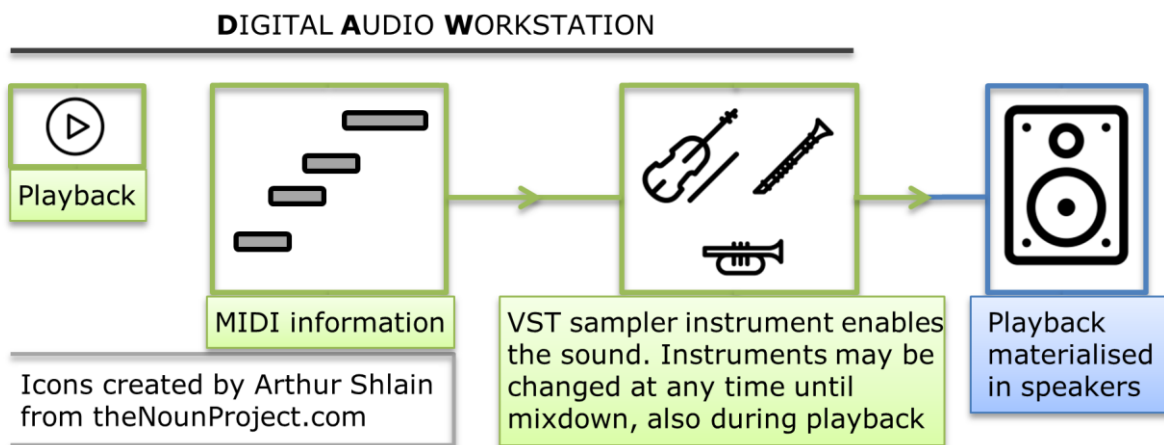


Figure 4.5b MIDI Playback Situation<sup>367</sup>

The figures show the application of MIDI controls through the phase of recording or plotting and well into the mixing process. The musical material may be recorded by playing, as a musical performance, but also through plotting, so that the MIDI may be entirely composed as if it was sheet music. A notable comparison is the Pianola, the self-playing piano of the early twentieth century. The playing was pre-programmed in form of a "piano roll," which memory is kept alive by giving name for the visualising instance for the MIDI information. This information represents musical commands to be given, and then the VST instrument can be the device that actually brings the musical codes into life, compared to what the members of an orchestra do with the notes that they play.

<sup>366</sup> Arthur Shlain, from the Noun Project, "Clarinet," "Headphones," "Mouse," "Piano," "Record," "Touch," "Trumpet," "Violin" (online open source library: Noun Project Inc.) <https://thenounproject.com/ArtZ91/> - accessed October 28, 2021.

<sup>367</sup> Arthur Shlain, "Clarinet," "Play Button," "Speaker," "Trumpet," "Violin."

### Three Phases of Existence for the Sample

The swift evolution, spread and affordability of computers and DAW software makes way for the computer as musical instrument. Music education programs on many levels offer *laptop* as an instrument of specialisation, continuously evolving.<sup>368,369</sup> Practically, the VST instruments may be in the process of becoming “the new acoustic guitar.”<sup>370</sup> Computer processing power, DAW and VST capabilities, and creative utilisations enhance each other. Along the course, VST instruments have come to a level where samples can be large, detailed and precisely handled in advanced manners, such as with the gradual revealing of the vocals of “Ibiza.” As the sound moves from perceived keyboard over to voice, a question arises: who does the performance belong to artistically?

Imagining that it belongs to the keyboard, a fitting note is from Bergsland that “a highly conventionalised imitation eventually becomes its own being,” seen with the sound of many electric pianos and other electro-acoustic instruments from the mid-20<sup>th</sup> century.<sup>371</sup> However, the laptop as a music instrument had not reached the same level of conventionalisation in the 2010s. Therefore one should not expect to find any existing framework for understanding shared artistic ownership of a voice through a VST keyboard-sampler. In “Ibiza,” two formats of performance interpretation can be seen coming together in the hook transcribed in example 4.1 – one “unestablished” is represented by the VST keyboard-sampler and another “conventional” by the vocals. In this regard, an interesting question is whether or not some of the *sample-based* sounds of the general VST keyboard-sampler instrument might never have been imagined as anything other than a kind of synth instrument. One might compare on one side, a producer-DJ specifically playing DAW-based VST keyboard-sampler-voice-sounds, and on the other side, the likes of Tone Åse performing live, playing own voice samples that she manipulates.<sup>372</sup> The sounding results may theoretically be the same, so where is it possible to imagine the border between playing and singing? Who is playing and what is played? Is it the player of the sampler who plays? And if so, is the player playing an instrument happening to sound more or less like the human voice, or is the player even singing in some kind of second degree? On the other side, could it be the singer who is extended through the sampler, aided by the player? And so forth. Several possibilities could be equally fitting at the same time, enabled by the general concept of ambiguity.

These insights combine ambiguity as philosophy with voice sampling and electronic processing. The combinations might provide a general answer to all of the questions of interpretations with one big “yes to everything,” but not knowing what it means to eventually say yes. This realisation signals an arrival to a new and undefined musical territory. Here, on one side, the combination of voice samples and VST instruments is quite novel, but on the other, its playback will fully relate to that of the mellotron and biotron, described on page 72. To understand this landscape one might visualise it as a process, looking into *where* in the process a sample is, and *what* sources

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<sup>368</sup> Peter Wallumrød, *Laptop som musikkinstrument: Fortolkningsmessig fleksibilitet i musikkteknologisk praksis* (Trondheim, Norway: NTNU, 2019), 11-12, 64.

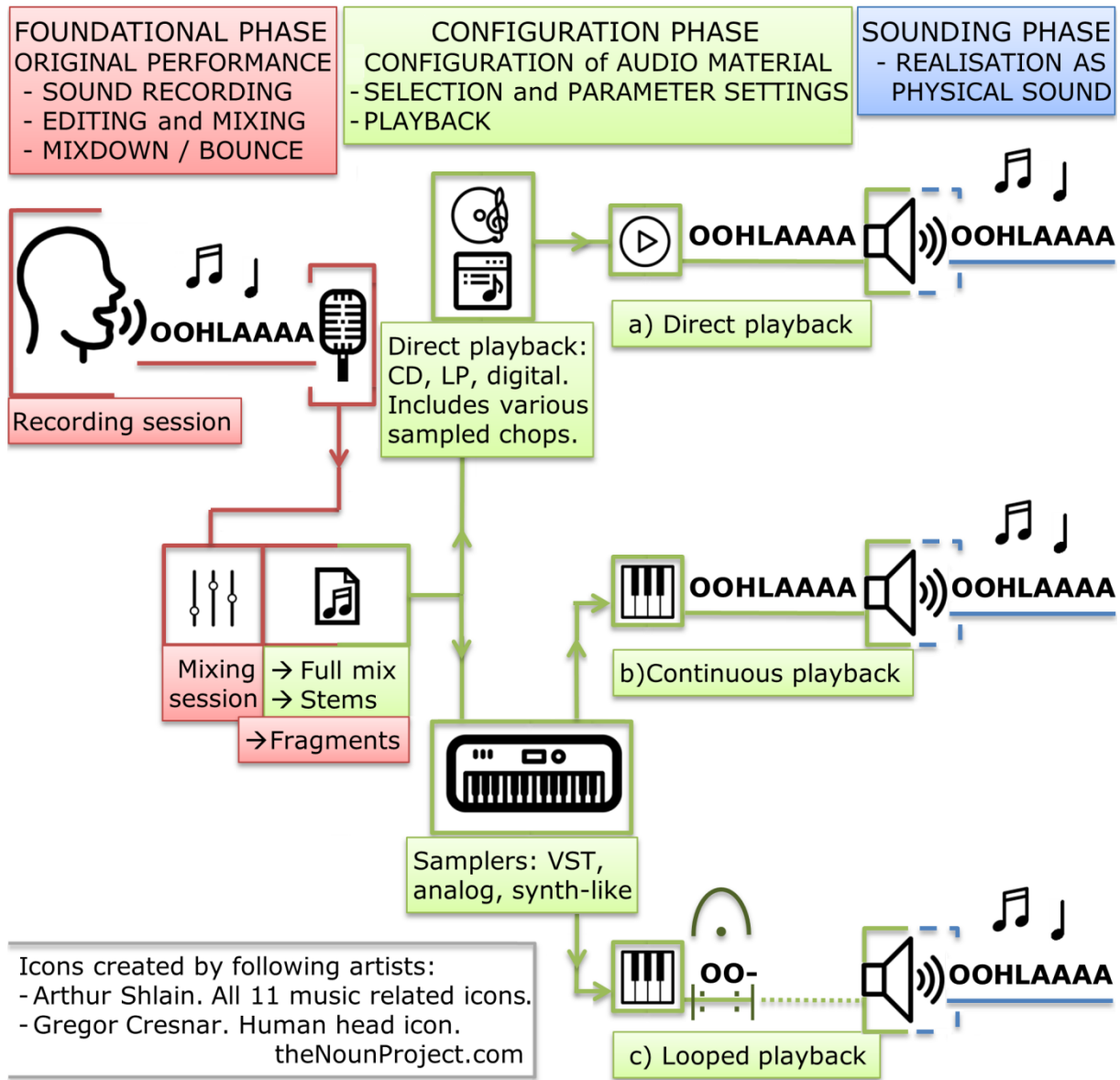
<sup>369</sup> Tellef Øgrim for Ballade, “Ikke helt topp for laptop ennå” (online article, Foreningen Ballade: 2016), <https://www.ballade.no/populaermusikk/ikke-helt-topp-for-laptop-enna/>

<sup>370</sup> Andy Gill for the *Independent*, “Why the laptop has replaced the acoustic guitar as the entry-level instrument for pop hopefuls and songwriters” (online news article: Independent Digital News & Media Ltd., 2012), <https://www.independent.co.uk/arts-entertainment/music/features/why-laptop-has-replaced-acoustic-guitar-entry-level-instrument-pop-hopefuls-and-songwriters-7961908.html>

<sup>371</sup> Bergsland, *Experiencing Voices*, 67.

<sup>372</sup> Åse, *The Voice and the Machine*, 3.4.1.

it represents. What follows is a model of sample reproduction, where its phases are not mutually exclusive of each other. It includes the phases that a sampled sound exist in, and also conventional playback formats as reference and to illustrate the point that sampling does not necessarily equal synthesis, neither in process nor sound. Figure 4.6 shows the course of recording and playing back audio material, which is assumed to take place through three simplified generalised phases.



**Figure 4.6 Sample Recording, Configuration and Playback**<sup>373,374</sup>

The first is describing the *foundational phase* for the audio material as what happens through the recording, editing and mixing, lasting until the track(s) are mixed down and

<sup>373</sup> Arthur Shlain, from the Noun Project, "Beamed Note," "Compact Disc," "Microphone," "Mixer," "Music CD," "Music File," "Music Player," "Piano," "Piano" (two similarly named icons), "Play Button," "Quarter Note," "Volume," <https://thenounproject.com/ArtZ91/>

<sup>374</sup> Gregor Cresnar, from the Noun Project, "Talking," (online open source library: Noun Project Inc.) <https://thenounproject.com/grega.cresnar/> - accessed October 28, 2021.

the preferred audio format is produced. The second is for the *configuration phase* of the possible devices of the playback process, and the third, *sounding phase* is the actual realisation of the physical sound coming out of the speakers. The first and the third are quite graspable, but the second needs elaboration. This phase describes the processing of the playback of the audio through three generalised routes. A is a direct playback through audio players with and without editing. It includes conventional formats such as CD, LP or digital audio players, but also the cases where samples that are “chopped” and put in a mix, like the “I know, sad songs” chop described by Eriksrud from 11:20-11:25<sup>375</sup>. B and C both describe sound going through a sampler, and the two types of playback are both represented at various stages of the playback that is shown solo from 10:45-10:55 and as MIDI in the mix from 11:10-11:20.<sup>376</sup> However, the mellotron and biotron would also fit the description of representing the continuous playback, by playing any continuous stretch of the sample as the musician decides. The difference between B and C is seen once the whole sample has been played through once – some samplers can keep playing the same note for as long as the player wishes. As seen in the breakdown from 9:20-9:50 with the word “know,” a VST sampler can loop more or less seamlessly selected parts of the audio material for a theoretical infinity. The biotron can loop a sample in full, by tape loops – the same technique that emerged through *musique concrete*.

The categories should not be seen as having hard borders. For instance, sampled phrases that is loaded into a sampler and repeated, like e.g. hip-hop drum loops and parts, can have characteristics of more than one playback category. These samples should be judged individually. One option is to see them as continuous playback many times in a row. If these form a continuous sound stream, like a snare drum repeated so fast that the hits are inseparable, a looping definition can also seem proper.

Some advanced sample configuration can be enabled through looping only parts of the sampled material. Here the Fairlight CMI is one early example, as a precursor to the later VST instruments. By being able to sustain its note infinitely, the digital sampler will distinguish its properties from the one of the mellotron and biotron, or of the one-shot phrase samplers. As seen in “Ibiza,” they might prolong a word by the ending, avoiding a full restart such as the biotron would represent. When this takes place, the technical interpretations of the played material intersect with a philosophical side – for instance, *what* is the sound, and *where* did a crossover occur? Looking at figure 4.6, how far is the sounding result removed from the source performance represented as the foundational phase? It must be noted that a modern foundational phase allows for both pitching and stretching audio material before playback, and it also assumes as non-existent the effect of the conventional mixing tools such as EQ, compression, reverb and so on.<sup>377</sup> The most radical change from foundational to sounding phase occurs through looping. The sound that is presented through the speakers consists of the same short snippet of sound

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<sup>375</sup> Seeb, “How we produced I TOOK A PILL IN IBIZA REMIX (Beat Breakdown).”

<sup>376</sup> Ibid.

<sup>377</sup> Close to *all* audio listened to in the form of mixed music, have been subject to change by standardised production tools such as EQ, compression, reverb and others, and some even to a very high degree. Eventually, as the performance X of a singer results in mix Y, the listener would still imagine the mixed sound no different from the sound of the singer performing. This means that conventionalised techniques are seen as equal to the standard reproduction. The tools have been standardised for so long that it would probably feel strange if they were not present – the EQed and compressed voice becomes *the* voice. This can be viewed as a possible extension of the discussion of electric pianos and pianos. See Bergsland, *Experiencing Voices*, 67.

repeated on the playback timeline, and the longer it goes on, the further from the original performance one will get.<sup>378</sup> This is what happens in “Ibiza” once the word “know” has been concluded and begins looping. If looping is viewed as manipulation, then the amount of manipulation raises drastically through the looped playback. Imagine telling the listener of the music of e.g. Ratkje that “the continuous stream of sound you heard is actually repeats of the same second of audio.”<sup>379</sup> In such a case, there is a growing divergence between the nature of the source on one side and its sounding result on the other. If the listener becomes aware of the technical side, awareness of the potential of philosophical ambiguities might follow.

When discussing the three phases of the existence of the sample, it must be said that the phases might off course have some overlap. For instance, it is possible to apply the same processing both before the mixdown and after, which would mean in both the foundational and the configuration phase. Parts of the production process can be viewed as a revisit of foundations, or maybe splitting the configuration phase in two. Finally, even the sounding phase might serve as part of both the foundational and configurational phase, as with the case of “re-amping”<sup>380</sup> or similar. Thereby, the borders between the model’s phases are not hard.

Philosophically, the notion of an original sound must be understood through Socrates’ perception of embodiment of ideas. Here, nothing physical is ever original, but we can trace some steps to come closer to knowing. As will be elaborated further, in this case the original “I know” phrase in the Simpler is a time-stretched manipulation of the “Ibiza” folk version vocals, which in turn is a polished version of one or several of the original vocal takes. And so forth.<sup>381</sup>

### **The Three Phases Shown Through “I Took a Pill in Ibiza”**

The creative potential of playing vocal samples through a VST sampler in a DAW is widely illustrated in a vast number of examples from the last decade-plus of the Top 10. In 2016, EDM producer duo Seeb did a remix of Mike Posner’s “I Took a Pill in Ibiza,” transforming a folk-pop song into a tropical house EDM song.<sup>382,383</sup>

It begins on the verse and moves through pre-chorus and chorus on roughly the same dynamic and textural level, before intensifying after the chorus at the drop. The form replays on the second round, but with a dynamic increase at the pre-chorus and a downshift at the chorus. The form is displayed in table 4.7a and its parts are elaborated in the following text.

The folk version uses mostly acoustic instruments and follows a dynamically and texturally continuously-building outline from verse to chorus, shown for reference in table 4.7b.

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<sup>378</sup> Mathematically, when looping, the percentage of the material common to all phases can be expressed as  $100C / (C+L)$ , where C is the time-length of the continuous playback of the configured sample and L is the time-length of the additional looped playback, so that C+L equals the total playing time. As L increase, the percentage drops.

<sup>379</sup> See Åse, *The Voice and the Machine*, 3.5.

<sup>380</sup> To re-amp is to play a sound through an amp or mixer, or to send it through new outboard equipment (such as effects), and then re-record it, to achieve a specific type of distortion or other effect, or even a room sound for increased realism.

<sup>381</sup> Plato, *The State*, book 10 (Norway: Torleif Dahls kulturbibliotek, 1981, pp. 365-83), 366-69.

<sup>382</sup> Mike Posner, “I Took a Pill in Ibiza.”

<sup>383</sup> Mike Posner and Seeb, “I Took a Pill in Ibiza – Seeb remix.” Appendix: 12/2016.

Overview: Mike Posner ft. Seeb, "I Took a Pill in Ibiza." Appendix catalogue: 12/2016

**Formal parts:** A. Verse – B. Pre-chorus – C. Chorus – D. Drop/post-chorus

**Key, time signature and tempo:** G minor, 4/4, 102 BPM, 3-3-3-3-4 sixteenth-note subdivisions

**Instrumentation:** Vocals. Synths: plucked, bass, pad. Harp, kick, cymbals, finger snaps and claps, risers, flute, mbira (thumb piano), VST voice-hybrid instrument.

Timing	Part name and Information
0:00-0:19	<b>A. Verse:</b> Vocals, plucked synth, harp, riser. Chord progression of all parts: Gm-F-Eb-Bb (i-VII-VI-III) <i>Lyrics: "I took a pill in Ibiza..."</i>
0:19-0:38	<b>B. Pre-chorus:</b> Added bass, cymbals, finger snaps, riser at end. <i>Lyrics: "You don't wanna be high like me..."</i>
0:38-0:57	<b>C. Chorus:</b> Added mbira, flute, claps, riser at end. <i>Lyrics: "All I know are sad songs..."</i>
0:57-1:35	<b>D. Drop:</b> VST voice-hybrid instrument playing lead line combined with vocal line. <i>Lyrics: "I know sad songs..."</i>
1:35-1:53	<b>A. Verse:</b> Like the first, and with added hats and snaps half-way. <i>Lyrics: "I'm just a singer..."</i>
1:53-2:12	<b>B. Pre-chorus:</b> Like first time, but higher energy from added kick drum. <i>Lyrics: "You don't wanna be high like me..."</i>
2:12-2:31	<b>C. Chorus:</b> Downshifted/stripped at beginning, then second half like on first round. <i>Lyrics: "All I know are sad songs..."</i>
2:31-3:09	<b>D. Drop:</b> VST voice-hybrid instrument playing lead line combined with vocal line. <i>Lyrics: "I know sad songs..."</i>
3:09-3:17 (end)	<b>X. Fade:</b> FX fading out.

**Table 4.7a "I Took a Pill in Ibiza - Seeb Remix" – Analysis**

Overview: Mike Posner, "I Took a Pill in Ibiza." Appendix catalogue: N/A	
<b>Formal parts:</b> A. Verse – B. Pre-chorus – C. Chorus – D. Interlude	
<b>Key, time signature and tempo:</b> B flat major, 4/4, 74 BPM, 3-3-2 eighth-note subdivisions	
<b>Instrumentation:</b> Acoustic guitar, vocals, bass, piano, kick, snare, shaker, tambourine, electric piano.	
Timing	Part name and Information
0:00-0:26	<b>X. Intro:</b> Acoustic guitar folk-style. Chord progression Bb-F-Eb-Bb (I-V-IV-I), used in all parts except for the pre-chorus. <i>Lyrics: None.</i>
0:26-0:53	<b>A. Verse:</b> Vocals added, guitar strumming and ringing on downbeat. <i>Lyrics: "I took a pill in Ibiza..."</i>
0:53-1:19	<b>B. Pre-chorus:</b> Adds bass, Piano, Kick, rim, shaker. Chords: Gm-F-Eb-Bb (vi-V-IV-I) <i>Lyrics: "You don't wanna be high like me..."</i>
1:19-1:44	<b>C. Chorus:</b> Adds snare with tambourine. <i>Lyrics: "All I know are sad songs..."</i>
1:44-2:11	<b>A. Verse:</b> Begins like the first, then half-way adding bass, piano, shaker. <i>Lyrics: "I'm just a singer..."</i>
2:11-2:37	<b>B. Pre-chorus:</b> Like the first, but adds electric piano or organ. Backing vocals at end. <i>Lyrics: "You don't wanna be high like me..."</i>
2:37-3:01	<b>C. Chorus:</b> Like first, but added backing vocals. <i>Lyrics: "All I know are sad songs..."</i>
3:01-3:16	<b>D. Interlude:</b> Electric piano solo. <i>Lyrics: "All I know are sad songs..."</i>
3:16-3:41	<b>A. Verse:</b> Like the first, bass added half-way. <i>Lyrics: "I took a plane to my hometown..."</i>
3:41-4:08	<b>B. Pre-chorus:</b> Like second with added electric piano or organ. <i>Lyrics: "You don't wanna be high like me..."</i>
4:08-4:40 (end)	<b>C. Chorus:</b> Stripped down, acoustic guitar. Subtle drumming towards conclusion. Bass on first and last note. <i>Lyrics: "All I know are sad songs..."</i>

**Table 4.7b "I Took a Pill in Ibiza" – Analysis**

The vocal melody is the same in the two versions, but the chord progressions are different, setting the folk version in B flat major while the EDM version is in G minor throughout. However, both versions use the same progression for the pre-chorus. The tempi vary, with 74 BPM for folk and 102 for EDM, meaning that latter version speeds up the vocals. The subdivision patterns are also different, with the folk version based on mainly straightforward eighth-note subdivisions complemented with sixteenth notes at times. The EDM version uses an asymmetrical sixteenth-note pattern of 3-3-3-3-4 throughout, which is an asymmetrical rhythm pattern common to the EDM genre.<sup>384</sup> The instrumentations of the two are completely opposite; the folk version features a near all-acoustic sound with guitar, piano, drums, percussion, and electric piano. Contrarily, the EDM version uses exclusively VST synths and samplers. Various synths form the bulk of the instrumentation, and notable exceptions harp and mbira thumb piano are both from VST samplers. One significant formal distinction between the two versions is how they

<sup>384</sup> Butler, *Unlocking the Groove*, 77, 83-85, 100.

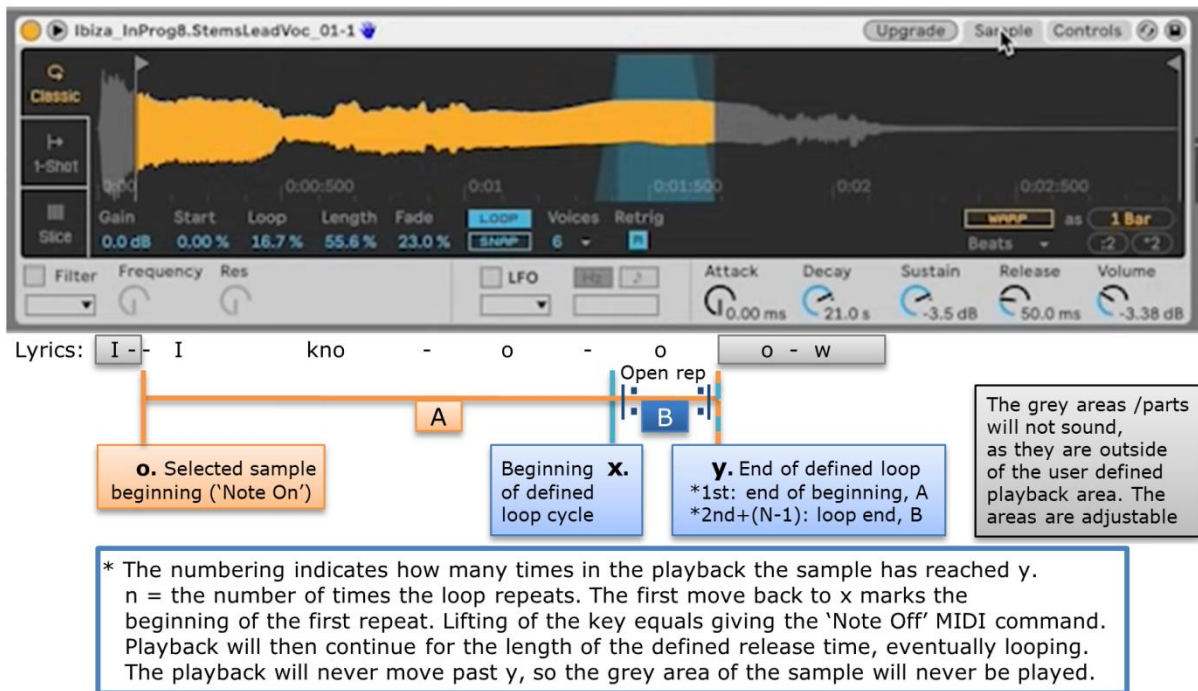


treat the chorus. The folk version has a plain raised chorus highpoint setup, intensifying and building continuously towards and through the chorus from 1:19-1:44 before dropping at verse two 1:44 forward. The EDM version sets the drop as highpoint, and strips down the choruses, downshifting at 0:39 and 2:12. It is notable especially how the second chorus reduces its intensity. As shown by Eriksrud of Seeb in the breakdown video of the remix, the sampled chorus lyric "I know" is used for the lead motif of the following EDM-style drop instrumental heard in the recording at 0:57 forward and 2:31 forward.<sup>385</sup> In the breakdown video at 9:25, the sample is shown and played without plugins first, and then with gradually more processing added. The in-DAW playback and processing belong to the configuration phase of the sample as defined in figure 4.6. Eriksrud takes several gradual steps, first choosing the sample material, and next defining the properties and "rules" of the processing that the sample is subjected to in the Ableton *Simpler*. The MIDI information has been recorded in advance through keyboard playing (contrary to plotting), before adding delay, reverb and EQ. The delay is key to the sound. It is set so high that this effect effectively plays every second note in the staccato parts of the phrase. The smoothing from the reverb is also key, bringing the sounds of the "real" hits and the "delay-induced" hits closer to each other. The reverb also partly masks the sounds of looping and ultimately smoothens the transition from VST instrument playback to audio region playback in the phrase ending "I know, sad songs."

Two of Eriksrud's configurational choices in the DAW sampler-synth are particularly interesting for playing longer stretches of melodic music. One is the earlier-mentioned looping function, where it becomes clear that the user can define freely the position and length of the looped sample section. The sample can then fit any planned length of phrases, and the loop can match the rhythm of the song. Any musical-dynamic stress from the loop restart can then occur on the beats, turning potential oddities into rhythmic features. As shown earlier, the looping may be also be concealed further by using for instance delay effects. Another interesting function is demonstrated at 9:50 forward. "Glide" commands that the sample will not re-trigger if new keys are pressed before the previous are lifted. Instead, the sample will transpose the pitch accordingly while still playing back, making the function work well for continuous melodies and runs. The following elaboration will describe how the VST instrument, here specifically the Ableton *Simpler*, addresses the playback technically. The lyrics involved are also typed in the examples as to maintain familiarisation between the technical and the creative-semantic areas.

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<sup>385</sup> Seeb, "IBIZA REMIX (Breakdown)," 9:07-11:37, [https://www.youtube.com/watch?v=6xmRw\\_kdmtE](https://www.youtube.com/watch?v=6xmRw_kdmtE)



**Figure 4.8a "Ibiza" Voice Sample – Material Parts and Borders. Courtesy of Seeb**

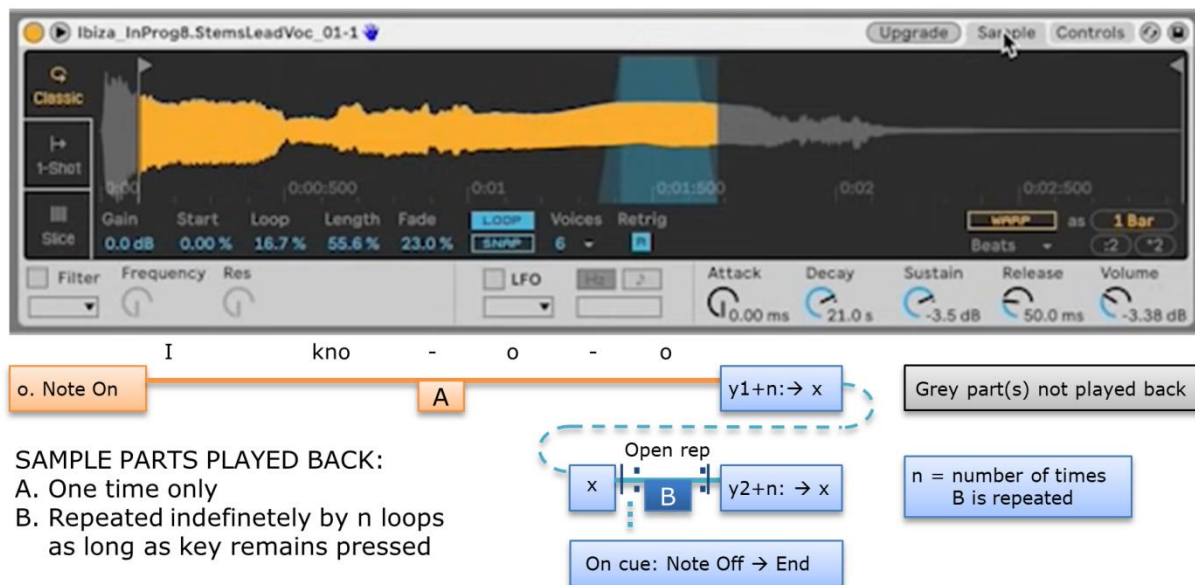
Figure 4.8a shows the selection of the sample and its borders, defining which parts to play and when, and which parts to leave out. The yellow region is the region that will sound, and the blue is the part that will loop. The yellow is defined by the points O for onset and Y for border, with the beginning of the blue is marked by another point X. The whole duration of the yellow region from O to Y is defined as part A. X to Y defines the blue part B, which overlaps part A. Through the Simplifier, the playback timeline will play all of part A first, and then it will proceed to repeat part B as a loop. This function is also indicated in cyan colour.

The whole sample phrase is the words "I know." Part A is set to begin after the initial formant, which is displayed to the left as the waveform's biggest grey part. This is cut, and so is the other grey area to the right. This is the end of the word, and effectively, the selected material contains the words "I kno" without the ending "w." Cutting the formant also removing a clue to the origin of the sound. There are no natural combinations of formant and sound flow, and the human origin can pass undetected. By removing one out of two points of this initial fluctuation, the fluctuation itself will be cancelled and the sound becomes less natural.<sup>386</sup>

The ADSR of this sample is rather flat-edged, going straight to full sound by the fastest attack possible, 0ms, also having the sample playback starting point after the beginning of the word. There is no initial hit, just full-on sound, which becomes in practice a marked hit in itself. The 50ms release time is rather short but still long enough to be audible.<sup>387</sup> The ADSR does not shape the middle of the sample playback, as the decay time is 21 seconds – far longer than any phrase in the song – so that the -3,5 dB sustain volume is never reached. Figure 4.8b shows how the playback is routed technically and practically.

<sup>386</sup> See Bergsland, *Experiencing Voices*, 212, 214, 216.

<sup>387</sup> For turning the maths into musical understanding, it may be added that 50ms would resemble a quite normal delay-time setting for use of a traditional rock and roll-style slap-back delay, i.e. the time it takes for the delay of Elvis or Johnny Cash to fade.



**Figure 4.8b "Ibiza" Voice Sample – Routing of Playback Process. Courtesy of Seeb**

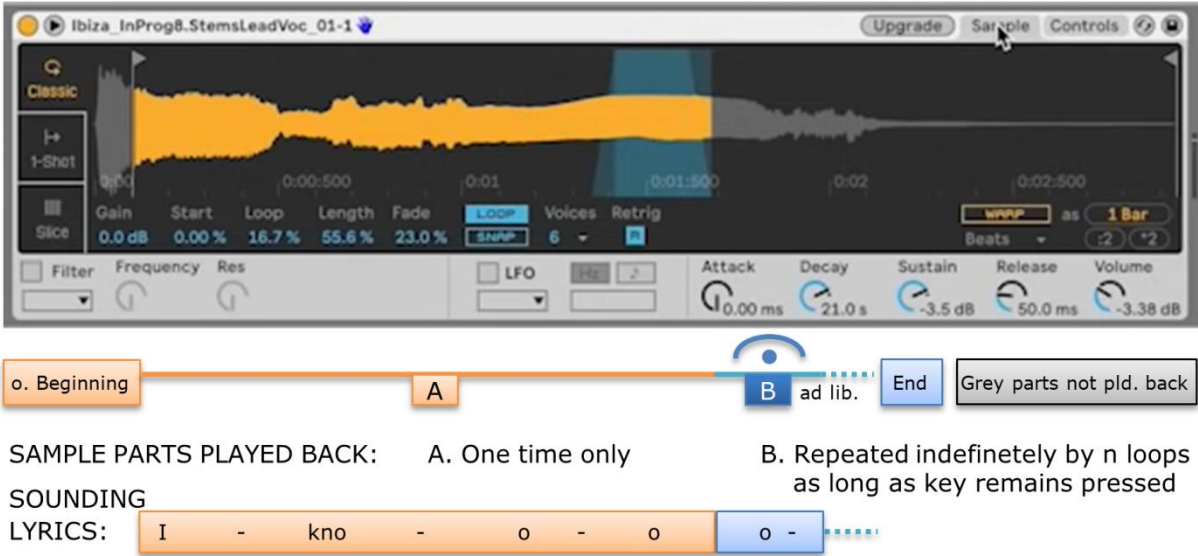
When the key is pressed and the MIDI command of "Note On" is given, the part of the "I know" sample phrase will play from the onset O, and the yellow part A will sound through the point X before proceeding to tangent another point, Y. This is the end of A, having produced a sounding "I know," without the concluding "w." The playback will now bounce back from Y to X, entering its next part B, which is a looping part defined within the borders of points X and Y. In practice it contains the vowel "o." Each time the playback reaches Y, it bounces back to X to begin another repeat of B. The number of repeats is defined as N. In effect, this upholds the "o" vowel for as long as the key remains pressed by the player. Technically, the repeats are stacked one after another in the timeline of the playback. Finally when the key is released, the MIDI command of "Note Off" is given, and the Simplifier will then stop the reproduction of sound.

Everything that happens after A is through, translate to that the *process of playback* and the *sound of the playback* are two different things. The overlap between A and B means that the *same* sample material is used for *different* parts of the sound of the playback. However, in the playback process the overlap translates into repeats stacked in line, so that B begins to sound after A is through. This means that A continuously represents the vocal recording, while B does not. The continuous stretch in A is the sounding "I know." Viewing this against figure 4.6, one can understand that A – "I know" – is identical in all three phases – foundational, configuration and sounding.

The philosophy of Part B is quite different, as B starts where the playback of continuous material stops. B then relies on the repeating of the defined loop – in fact, B is close to nothing without the ability to loop. Ultimately, the *sound of the playing* of B and the *sound of the content* of B becomes more and more different the longer B is played. However, to the listener the effect may not be much noticeable at all, if the sample and loop is set up to smooth any transitions. The ensuing result can be an instrument that can play a continuous tone, of any pitch, crafted from a short voice sample.

The configuration of parts A and B can be placed in figure 4.6. Part A represents alternative b), continuous playback. When the sample reaches Y and the looping part B begins, the playback represents alternative c), looping playback, for its remainder. Through this setup, *one playback* of the sample represents *two playback variants* of the

configuration phase. The longer the note is held, the more sound will be derived off of the short looping part. Figure 4.8c shows the sample enabled through the playback as a continuous, musical sound. This can be heard in the “Ibiza” remix track, e.g. at 0:57-1:01.<sup>388</sup> The longest continues phrase part is shown in the second bar in the note example 4.1. In figure 4.8c, it is visualised by the fermata sign combined with the “ad libitum” text, telling the musician to “prolong the note at your own will.”



**Figure 4.8c “Ibiza” Voice Sample – Potential Playback Sound. Courtesy of Seeb**

Paradoxically, as the words “I know” can be apprehended around the end of Part A, the source may be revealed and perceived as human *after* the playback begins to loop. However, if the playing proceeds, so does the looping. The sound stream will then begin to sound less human, sounding artificial instead, moving the perception towards the periphery of the minimal-maximal model.<sup>389</sup> Tone Åse also describes similar experiences through sampling her own voice and playing it back repeatedly in layers, moving further away from the centre of the minimal-maximal model as the repeats continue.<sup>390</sup>

**Who Performs the Phrase?**

By the treatment in the VST sampler, the sample itself is given the possibility of being played in seemingly unlimited ways by a human player. To the widest extent, a VST sampler might provide virtually *any* sound source with the possibility of becoming a tonal instrument. In the particular example of “Ibiza,” the sound source is the voice of accomplished singer Mike Posner, and it is justifiable to ask whether Posner sings the phrase or Seeb plays it.

<sup>388</sup> Posner and Seeb, “I Took a Pill in Ibiza – Seeb Remix.”  
<sup>389</sup> Bergsland, *Experiencing of Voices*, 149, 289, 296.  
<sup>390</sup> Åse, *The Voice and the Machine*, 3.3, last example paragraph.

**Example 4.1 (Again) "I Took a Pill in Ibiza" – Drop Hook Sounding Result. 0:57-1:34**<sup>391</sup>

The "lick-like" quality of the hook of "Ibiza" can be described in three steps. As seen in example 4.1 and also elaborated by Eriksrud in Seeb's breakdown video from around 10:20, the lick is based on short-notes and staccato stabs. The melody is derived from the G minor pentatonic scale. The notes are then prolonged while moving upwards in pitch.<sup>392</sup> The glide function is also confirmed here as the sample is not re-triggered as Eriksrud plays. The second step is how the sound is featured with heavy reverberation and considerable eighth-note delay, which is in volume close if not equal to the actual stabs. It might therefore be quite possible to interpret the delay sound as independent eighth-note stabs in their own right. Indiscriminately, this sound can resemble a woodwind. Examples can be the short oboe notes in *Chemins IV* heard from 0:00-0:10,<sup>393</sup> but also an alto sax that plays staccato-short-but-prominent stabs. A good example is Candy Dulfer's live performance of the song "Sax A Go Go," at all phrase conclusions heard between 3:38 and 4:25, for instance 3:38, 3:42, 3:46, 3:50.<sup>394</sup> The examples of oboe and alto sax are not brought forth to say that the sound is alike, but to provide possible images of the ambiguity present when interpreting the sound of "Ibiza." The examples of oboe, alto sax and the VST sampler of "Ibiza" may all belong in the same type of space Maja Ratkje describes when inviting the questions of "what is what." Similarly, as Ratkje imagines the audience being surprised hearing "that sound" from the singer, the same kind of surprise might also be evoked for the audience of "Ibiza."<sup>395</sup>

The unknown-sound comparison may bring back to mind *Chant D'Ailleurs* and its first ambiguous twenty seconds.<sup>396</sup> As with *Chant*, the hook of "Ibiza" also features a certain time of playing that passes before the vocal sample is unambiguously revealed as the human Mike Posner. The sample keeps from revealing its human origin at first, and judging from the initial sound it might even be considered as being non-voice.<sup>397</sup> The human origin is pronounced to some degree when the English word "I" is followed by the first sound of "kno," effectively creating a pair of human sounds that confirm each other. When the words become apparent, several of the premises of Bergsland may quickly materialise – linguistic-semantic information, clarity of meaning and stream

<sup>391</sup> Posner, Seeb, "I Took a Pill in Ibiza."

<sup>392</sup> Seeb, "How we produced I TOOK A PILL IN IBIZA REMIX (Beat Breakdown)," [https://www.youtube.com/watch?v=6xmRw\\_kdmtE](https://www.youtube.com/watch?v=6xmRw_kdmtE)

<sup>393</sup> Berio, *Chemins IV*. <https://www.youtube.com/watch?v=Z1jMWfCstm0>

<sup>394</sup> Candy Dulfer, "Sax A Go Go," composed by Dulfer and Easy Mo Bee, on *Candy Dulfer Live in Amsterdam* (digital release: BMG, 2001), <https://open.spotify.com/track/2GyzVmsilltBIO7cmtUkBF?si=fa1ce8c328354f86>

<sup>395</sup> Åse, *The Voice and the Machine*, 3.5.

<sup>396</sup> Viñao, *Chant D'Ailleurs*.

<sup>397</sup> See Bergsland, *Experiencing Voices*, 216-17.

integration.<sup>398</sup> However, this only happens when the sample has been allowed to play back continuously for a certain amount of time. Up until then, it will vary to what degree individual listeners would deduce the sonic information in terms of natural sound standing out as human.<sup>399</sup> A thought experiment is invited: how would the hook be interpreted if it never featured stretches of the sample content for long enough to cross the threshold of revealing itself as human? The nature of the boundary zones of Bergsland testaments that there is no guarantee for disclosure of a human origin.<sup>400</sup>

### Phrase-Sharing Defined

The combined phrase in the "Ibiza" drop remains cohesive through several stages, and it is repeated four times between 0:57-1:34.<sup>401</sup> It starts with short voice sample stabs through the keyboard and ends with a vocal chop from outside the keyboard. The humanity in the sound is gradually revealed, by the steps of the playing-processing. This use places Seeb in a landscape between human and machine. It is undisclosed at first, and then it moves towards the human maximal voice.<sup>402</sup> Eventually the sound crosses the threshold and the phrase is revealed as human. Does that mean that there are two performers of the one phrase – which is effectively one waveform?

In "Ibiza" as Eriksrud shows, for the last response phrase – seen in the last bar in example 4.1 – the sampler playback is shifted with an actual vocal chop, shown in the video at 11:20. This works in a seamless manner, as the chop also is the very source of the sample synth material, resembling the foundational phase of the sample. The conveying of the combined lyrical-musical content that started from within the VST sampler is given a conclusion from outside of it.

And then we added in the straight vocals, with the same processing – The vocal chop feels like one vocal, it kinda goes up and then goes back into a normal vocal.<sup>403</sup>

Ultimately, as Eriksrud states, it becomes fully translatable and uncontroversial to view everything with the drop hook as one continuous performance: the combination of the stabs and lines from the VST sampler, the delay effect and the vocal chop. The seamless blend of complete phrases acts as a stream of sound moving towards the maximal voice as described by Bergsland.<sup>404</sup> One should think that the wholesome insight offered by Eriksrud would make it possible to distinguish the vocals from the VST sampler, but it might actually be the other way around. The breakdown video shows that the exact moments of transition from keyboard to human, are not able to be precisely described – even after Seeb reveals the "recipe." The blending of sounds of different philosophical nature is shown to take place at such a fine-tuned level as *internally changing during its deliverance of one phrase*, as the playback of the sample dances between the various playback alternatives of the configuration phase – continuous and looping, and philosophically between resembling stabs and human words. While these ambiguities play out and no one quite knows "what is what," it also becomes clear that there is no finite answer to who is performing the phrase at which time. The actual sound from the singer and keyboard player are at most points identical, and the phrase as whole is then

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<sup>398</sup> Bergsland, *Experiencing Voices*, 163-8, 241-42, 289.

<sup>399</sup> *Ibid.*, 211-17, 273.

<sup>400</sup> *Ibid.*, 158-60.

<sup>401</sup> Posner and Seeb, "I Took a Pill in Ibiza – Seeb Remix."

<sup>402</sup> Bergsland, *Experiencing Voices*, 149.

<sup>403</sup> Seeb, "... I TOOK A PILL IN IBIZA REMIX (Beat Breakdown)," 11:20-11:37.

<sup>404</sup> Bergsland, *Experiencing Voices*, 289.

effectively shared between two performers – its sound cannot exist without one of them, and any performance and playback of the phrase will evoke both Seeb and Posner. This can be called “phrase-sharing.” The “Ibiza” phrase as transcribed in example 4.1 is performed equally by both parties.

In performing music both recorded and live, phrase-sharing opens up some potent performative possibilities with the fact that the audience cannot know for sure who is playing the sound they hear. Thereby the very hook lines of the drop highpoint, seemingly instrumental at first, might feature a musical common ground where the singer is invited in to take part on equal terms with the DJ-producer. They can both perform the hookline wholly or partly and they can both be right in doing so. As the metaphorical centre stage of the song opens up, so does the actual centre stage of the show opens up as well. This is not necessarily the case with the drops of earlier charting EDM hits as “Titanium,” whose drop does not depend on vocals, and “We Found Love,” where Rihanna has to wait until the second round of the form to make the highpoint become a chorus instead of a drop. Songs such as “Ibiza” seem to represent an evolution of drop-and post-chorus highpoints, expanding the possibilities of shared common ground between singer on one side and DJ-producer on the other. This notion will be entertained in the next, chapter, through looking in to Justin Bieber’s first three singles of the album *Purpose*.

## Chapter 5

### Adjusting the Pop Stage on *Purpose* Singer and Producers Mingle in the Spotlight

*Diplo*: "Everyone wants to know what the 'violin-flute sound' is ..."

*Skrillex*: "We took a little pattern and created it into a whole different sound, but it still has the elements of some human thing, like a warmth in the track."<sup>405</sup>

In 2015 Justin Bieber released the album *Purpose*, with its first three singles featuring clear impulses of EDM. The first, "Where Are Ü Now"<sup>406</sup> was in cooperation with EDM producer duo Jack Ü, which is Skrillex [Sonny John Moore] and Diplo [Thomas Wesley Pentz]. Both are notable EDM names in their own right – Skrillex especially known through the dubstep trend.<sup>407</sup> The second, "What Do You Mean,"<sup>408</sup> infused the *Billboard* no. 1 with a tropical house-style synth-flute lead hook.<sup>409</sup> The third single from *Purpose* was "Sorry," also with Skrillex as one of the producers and songwriters.<sup>410</sup> This song is the main focus of this chapter. It positions itself as a middle-ground compared to "Where" and "Mean," stylistically and formally. It is also being a clear example of a high-end commercial pop song with a drop focus. Its choruses are downshifted at 0:47 and 1:50, employing build-up transitions that makes the subsequent post-choruses also become drops, at 1:06 and 2:28.

This chapter will elaborate how "Sorry" leads *Purpose's* approach to EDM form through a fine-tuned stylistic and formal balance between EDM and pop so that both styles become mutually inclusive. All three songs are important as they have a combined relevant variety greater than in any one of them. Hooks that fit the description of phrase-sharing, elaborated in chapter 4, is used in interplay with hooks that are clearly not phrase-shared. The result is variations of interplay between equally important synth sounds, heavily manipulated voice samples and Bieber's vocals. These variations are shown in examples 5.1 and elaborated towards the chapter's end. Additionally, the three songs have different formal outlines, highpoint types and downshift philosophies.

#### Initial Presentation of Three Different Approaches

"Where" and its excessive three-part-drop is an explicit example of Bieber far inside the formal realms of EDM. The drop parts enter at 1:08, 1:35 and 1:49, each time having three manipulated sample-hook-line repeats and one vocal conclusion.<sup>411</sup> The verses are

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<sup>405</sup> *The New York Times*, "'Where Are U Now' ... | Diary of a Song," 5:05-6:27, <https://www.youtube.com/watch?v=1mY5FNRh0h4&t=311s>

<sup>406</sup> Appendix: 29/2015.

Jack Ü and Justin Bieber, "Where Are Ü Now," on *Purpose*, <https://open.spotify.com/album/6Fr2rQkZ383FcMqFyT7yPr?si=b42a77e3dac24069>

<sup>407</sup> Katie Couric for Yahoo, "Skrillex: The Making of a Superstar," 1:00-2:00, [https://www.youtube.com/watch?v=Qmmqijd1\\_II](https://www.youtube.com/watch?v=Qmmqijd1_II)

<sup>408</sup> Appendix: 38/2015.

Justin Bieber, Jason Boyd, Mason Levy, "What Do You Mean?," on *Purpose*.

<sup>409</sup> Such flute sound could in 2017 be found as a preset in the EDM staple synth *Nexus*. Sa3id Saad (YouTube user), "Justin Bieber - What do you mean || FL Studio remake" (YouTube video: 2016), 0:00-0:10, <https://www.youtube.com/watch?v=UvxKCHOQGTs>

<sup>410</sup> Appendix: 46/2015.

Justin Bieber, "Sorry," written by Julia Michaels, Skrillex, Justin Tranter, Michael Tucker and Bieber, on *Purpose*.

<sup>411</sup> *The New York Times*, "'Where Are U Now' ... | Diary of a Song," 5:05-6:27.



dynamically low, to the degree that a downshift seems superfluous, but the song systematically builds up on the second formal round from 2:34-3:01.

"Mean" has neither downshift, build-up nor drop – the EDM devices are incorporated stylistically through its tropical-house-flute-synth hook combined with its flatted-four groove. Heard from 0:30-0:46, the synth hook forms a musical-dialogue interplay with the temperately distributed vocal hook lines, The part might represent a post-chorus at first, as it is preceded by the chorus at 0:15-0:30. However, later in the song the chorus lyrics and synth hook music is combined into raised choruses at 1:15-1:31 and 2:17-2:33.

"Sorry" takes yet another approach, making use of elements fundamental to EDM in both form and style, but to a less overt degree than with "Where." The formal fine-tuning is heightened by a varied interplay between a heavily manipulated sample, lead vocal response, synth interjections and a concluding vocal line from 1:06-1:26. The sample is derived off of Julia Michaels' "ooh" vocal from the songwriting session<sup>412</sup> and the synth possibly alludes to a trumpet.<sup>413</sup> The interplay involves both singer and producer as conceivable lead roles – a tendency common to all three songs, but in different ways. Also, the types of devices in the interplay are used for more than one song, but not necessarily all songs. Their closeness as singles in a row from *Purpose* makes it possible for any of the three songs to also be associated with the stylistic and formal devices that they don't use. The combined notion of a wholesome environment can be seen in the reception of the album and the three first singles.

### **Reception – Why a Long Drop Was Uncontroversial**

The musical and thematic commonalities were duly noted by critics, who also received the album fairly well. *Billboard* included two of the *Purpose* songs for their Top 25 list of 2015, namely "Where" at no. 5 and "Sorry" at no. 9.<sup>414</sup> Together with "Mean," these tracks were notably described one year later in a 2016 *Billboard* year-end feature by Charlie Harding. Harding saw a storyline of a flawed relationship, moving from "ahhh 'where did you go?' to 'what did you mean by that?' and is answered by 'oops I'm sorry I screwed up.'"<sup>415</sup> The latter interpretation of "Sorry" was also shared by critics upon the initial release. Digital Spy saw the lyrical content as possibly insincere,<sup>416</sup> and Stereogum interpreted the lyrics as an apology from Bieber for his earlier "messing up" through assumingly unsympathetic behaviour.<sup>417</sup> *Spin Magazine* recognised Motown mechanisms – not from the sound itself but by the combination of being a "take-me-back song" still

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<sup>412</sup> Skrillex, "SORRY but we didn't steal this" (Twitter post: 2016), <https://twitter.com/Skrillex/status/736328422901714944?s=20>

<sup>413</sup> A justifiable YouTube reproduction use a synth labelled "orchestral." 80RP (YouTube user), Sorry - Justin Bieber (FL Studio Channel Review) (YouTube video: 2016), 0:53-1:00 [https://www.youtube.com/watch?v=9\\_cWui53dwc](https://www.youtube.com/watch?v=9_cWui53dwc)

<sup>414</sup> Billboard.com, "Billboard's 25 Best Songs of 2015: Critics' Picks" (online article: Billboard Media, 2015), <https://www.billboard.com/articles/events/year-in-music-2015/6806155/billboard-25-best-songs-critics-picks>

<sup>415</sup> Harding, *Billboard*, "... Pop-Drop Became the Sound of 2016."

<sup>416</sup> Amy Davidson, Digital Spy, "Justin Bieber Purpose review: Track-by-track with his best album yet" (online review: Hearst, 2015), <https://www.digitalspy.com/music/album-reviews/a773815/justin-bieber-new-album-purpose-track-by-track-first-listen-review-his-best-album-yet/>

<sup>417</sup> Gabriela Tully Claymore, Stereogum, "Sorry Not Sorry, Here Are A Bunch Of Thoughts About Justin Bieber's New Single" (online review: Stereogum Media, 2015) <https://www.stereogum.com/1839303/justin-bieber-sorry/news/>

sounding like fun.<sup>418</sup> As for "Mean," the song's pop qualities were a preferred topic for *Spin* and Digital Spy. "Where" was held by both these critics as establishing Bieber as a more credible artist than before, and *Spin* also held the song to incorporate career-redefining qualities.<sup>419,420</sup>

The reception of the three singles touches some musical commonalities, in form of a shared musical palette: first are the vocals – airy, pristine and closely recorded, or as Entertainment Weekly puts it, "mentholated and sweetened."<sup>421</sup> Secondly, the EDM production tools, with ear-catching vocal sample manipulations, synths and hooks, were described in flowery ways: "snake charmer synths,"<sup>422</sup> "insane, dolphin-like squeal,"<sup>423</sup> and "show-offy vocal distortions."<sup>424</sup> The tropical house style production of "Mean" and "Sorry" was also noted by several – Digital Spy, Stereogum and Vulture.<sup>425</sup>

Contrary to the reception of "We Found Love" described in chapter 2, none of the songs on *Purpose* were subject to a miscomprehension of musical codes, whether in regard of form or content. An explanation may be that EDM style and drops as formal content had been repeatedly used by the genre for some time, becoming conventionalised as described by David Brackett.<sup>426</sup> Through such understanding, the event of "Love" exchanging the chorus for drop was received as "pop" by a pop audience once the exchange had been conventionalised by Rihanna, Harris, and other artists through repeated use. These workings can be seen in reverse; the genre content, in this case the pop-adopted EDM tools, will be less controversial and more understandable the more it is repeatedly stated as genre-belonging content. As the time goes by, people stop remembering the initial controversy and strangeness affiliated with a watershed song such as "Love." Instead they will remember the song as a hallmark for the trend. Relating to *Purpose* and especially the three first singles, the reception had been prepared slowly but steadily by Rihanna, Harris and many others, for at least four years.

### **"Sorry" – Attempting Pop or Attempting EDM**

The following analysis and discussion will attempt to describe how "Sorry" participates in the citation and iterance of EDM and its various contents in the pop mainstream. The song's focus on an even balance between familiarity and novelty is important for addressing and solving its formal parts. Keys to this balance can be found in the track's ambiguous areas. A generalised sense can be described as adhering "just enough" to the principles of the new EDM trend – there *is* a drop, *and* some kind of build-up, not least to say some clear stylistic EDM elements. In any style there are expectations to the formal

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<sup>418</sup> Andrew Unterberger, *Spin Magazine*, "Review: Sorry Seems to Be the Easiest Word for Justin Bieber on 'Purpose'" (online review: Next Management Partners, 2015).

<https://www.spin.com/2015/11/review-justin-bieber-purpose/>

<sup>419</sup> Ibid.

<sup>420</sup> Davidson, Digital Spy, "... Purpose review."

<sup>421</sup> Leah Greenblatt, Entertainment Weekly, "From Boys to Men: EW reviews Justin Bieber and One Direction's new albums" (online review: Semanal Media LLC, 2015),

<https://ew.com/article/2015/11/11/justin-bieber-one-direction-review/>

<sup>422</sup> Ibid.

<sup>423</sup> Harding, *Billboard*, "... Pop-Drop Became the Sound of 2016."

<sup>424</sup> Davidson, Digital Spy, "... Purpose review."

<sup>425</sup> Dee Lockett, *Vulture*, "You Don't Have to Apologize for Dancing Like an Idiot to Justin Bieber's New Song, 'Sorry'" (online review: 2015),

<https://www.vulture.com/2015/10/hear-justin-biebers-new-single-sorry.html>

<sup>426</sup> David Brackett, *Categorizing Sound*, 11-13.

The topic is also elaborated here in this thesis, in chapter 1 on page 13-14.

parts and also the various places in the form.<sup>427</sup> For instance, anything that resembles build-up tendencies between 2:09 and 2:28 can potentially be interpreted to justify a build-up combined with the last chorus. However, none of the mechanism tips over to the explicit side. Keeping such balance can place the song comfortably within established conventions while simultaneously being seen as new and fresh. For the example of "Sorry," Jason Toynbee helps understand non-radical additions to the genre corpus, describing genre as elusive and with non-definite borders: "no [song] will have all the traits of the genre to which it belongs," and "particular [songs] are [not precisely] identical to [their] categories."<sup>428</sup> A relevant approach to "Sorry" is then not to look for a radical song becoming conventionally accepted, but rather how a conventional artist can be exciting. As de Clercq notes, "part of [such appeal] may derive from [interesting manipulations of form conventions]."<sup>429</sup> In Bieber's own account of "Sorry," producer Skrillex is credited with the virtue of taking chances, being unorthodox and thinking outside of the box, contrasting others who play safe once they have proven their talent and can have their music "placed" [in advantageous marketing positions].<sup>430</sup> These thoughts can be useful for understanding just how far "Sorry" goes compared with previous EDM additions to the charts. Ambiguity is important throughout, and not only concerning form – another delicately balanced element is the very first hook which is derived from Julia Michaels' voice. This hook is interpretable in more than one way, as it incorporates fundamental properties for both synth and human voice. As such type of hook is described by Diplo as equally preferable to pure synth lines,<sup>431</sup> the borders are blurred between singer and instrumentalist roles. It can be understood as bordering on phrase-sharing described in chapter 4.

The meeting between artist and producer is of interest, with Bieber at the time being one of the biggest names in pop, and Skrillex as an EDM equivalent. A question can be raised on how the collaboration will turn out: is Bieber "going EDM" or is Skrillex "going pop?" The case can be seen as almost a kind of experiment on how pop can be expanded, as it is practically impossible to provide a full description of every sound that will constitute "present pop." Any living<sup>432</sup> genre's repertoire of available sounds is always changing, so any attempt to establish a prototype will inadvertently assume that the genre no longer evolves, as described by Brackett.<sup>433</sup> One can imagine a novel device – sound, technique or similar – introduced into the pop environment today, and that this device *will be* popularised and conventionalised further down the road. If at the time of introduction, a qualified attempt was made of describing today's pop, this attempt would fail to include the new device until the device has become more established.<sup>434</sup> As the establishment of the novel device happens through repeated citation and iteration, the description is only possible in hindsight after the establishment is through.<sup>435</sup>

<sup>427</sup> De Clercq, "Embracing Ambiguity," 5.7, 6.1-6.3.

<sup>428</sup> Toynbee, *Making Popular Music*, 102-3.

<sup>429</sup> De Clercq, "Embracing Ambiguity," 1.5.

<sup>430</sup> NME (Official YouTube channel), "Justin Bieber – 'Sorry' | Song Stories" (YouTube video: 2015), 0:54-1:37 <https://www.youtube.com/watch?v=B0urWO2u994> – accessed June 7, 2021.

<sup>431</sup> *The New York Times*, "'Where Are U Now' ... Diary of ...," 2:50-3:00.

<sup>432</sup> In regard to genre, "living" means keeping the genre relevant through actions such as active or passive participation, performance, production or similar.

<sup>433</sup> Brackett, *Categorizing Sound*, 13.

<sup>434</sup> This description is inspired by Franco Fabbri's "black box," re-imaged here as a kind of "genre waiting room" upon eventual acceptance.

See Fabbri, "A Theory of Musical Genres," 16.

<sup>435</sup> Brackett, *Categorizing Sound*, 13.

However, the intersection between pop and EDM can also be viewed from the ways the song attempts to create “pop moments,” fitting pop as a marketing category. Indiscriminately, anything can be pop if it has the capacity to reach the charts. Nate Sloan and Charlie Harding describe in their book *Switched on Pop* how two seemingly similar songs may be interpreted as having radically different intentions based on their respectively different choices when approaching the same formal parts – do they attempt to create the expected pop moments, or do they refrain from it?<sup>436</sup> This understanding makes it possible to review the choices of musical constituents as active, in terms of their intentions or enabled capabilities. Thereby a song can lean towards, or away from, *attempting pop*.

### **“Sorry” Analysis**

In “Sorry,” both “expected” and “fresh” sounds can be heard right away. Conventional pop instruments piano and sampled strings serve as an underlay for the manipulated voice hook and the answering synth hook. On a thoroughly-repeated chord progression of Ab-Cm-Bb the song proceeds with a conventional pop verse from 0:09. The chorus at 0:48-1:07 is both conventional with its higher-pitched and intensifying vocals, and also novel through being downshifted. After the chorus, the voice sample hook returns, answered by the synth hook, in the relatively novel drop from 1:07. This setup is repeated, but with a shorter verse before both chorus and drop is doubled in length. Thereby the song spends quite some time on the novel parts of its setup. Table 5.1 analyses the song.

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<sup>436</sup> Sloan and Harding, *Switched on Pop*, 146-47.

Overview: Justin Bieber, "Sorry." Appendix catalogue: 46/2015

<b>Formal parts:</b> A. Verse – B. Chorus – C. Drop/post-chorus	
<b>Key, time signature and tempo:</b> E flat major 4/4, 100 BPM, 3-3-2 sixteenth-note subdivisions	
<b>Instrumentation:</b> Piano, voice sample, synths and samplers (strings, trumpet, bass, percussive, organ, brass, FX), drums (snare, kick, hats), percussion, vocals, various risers	
Timing	Part name and Information
0:00-0:09	<b>X. Intro:</b> Piano chords, synth strings. Hooks 1 (manipulated voice) and 2 (synth trumpet). Chords Ab-Cm-Bb throughout the song.
0:09-0:48	<b>A. Verse:</b> Vocals, kick drum, bass, synth. 3-3-2 sixteenth notes. Hook 2. Second half adds organ and snare. Riser on last two bars. <i>Lyrics: "You gotta go ... honesty."</i>
0:48-1:07	<b>B. Chorus:</b> Stripped instrumentation, snare remains. Brass hits, piano-doubled. Vocals rise. Hook 2. Riser intensifies last two bars, snare roll. <i>Lyrics: "Is it too late now to say sorry?"</i>
1:07-1:25	<b>C. Drop/post-chorus:</b> Beat re-introduced . Hooks 1 and 2, vocal repeats. Riser. <i>Lyrics: "Sorry 3x, girl you know... is it too late to say I'm sorry now?"</i>
1:25-1:30	<b>X. Interlude:</b> As intro with hook 1. <i>Lyrics: Voice synth hook.</i>
1:30-1:50	<b>A. Verse:</b> Much like the first. Half the length. <i>Lyrics: "I'll take every single piece of the blame..."</i>
1:50-2:09	<b>B. Chorus:</b> First of double chorus. Stripped instrumentation, plays like the first. <i>Lyrics: "Is it too late now to say sorry?"</i>
2:09-2:28	<b>B. Chorus:</b> Second of double chorus, alternate lyrics. <i>Lyrics: "I'm just trying to get you back on me."</i>
2:28-2:48	<b>C. Drop/post-chorus:</b> First of double length drop. Much like previous. <i>Lyrics: "Sorry 3x, girl you know... is it too late to say I'm sorry now?"</i>
2:48-3:07	<b>C. Drop/post-chorus:</b> Second of double length drop, repeating the first. <i>Lyrics: "Sorry 3x, girl you know... is it too late to say I'm sorry now?"</i>
3:07-3:20 (end)	<b>X. Outro:</b> Instrumental only, no hooks. Some hits from kick and percussion. <i>Lyrics: None.</i>

**Table 5.1 "Sorry" – Analysis**

The voice sample hook is the song's main motif, and the answering synth hook is never far away. The two are transcribed in example 5.2. The simple instrument loop represents a much-used pop music philosophy of setting up the chords as a non-gravitational frame, leaving the musical movement up to the topline and production. As described on general terms in chapter 1 on page 21, the form and development is defined by repeated figure-patterns,<sup>437</sup> hooks<sup>438</sup> and sonic functions,<sup>439</sup> instead of the form being encapsulated by harmonic development of ideas such as in Tin Pan Alley, jazz or classic music. As the tracks are open vamps, they rely on hooks in all parts.<sup>440</sup>

<sup>437</sup> Allan Moore, "U2 and the Myth of Authenticity in Rock," 19-20.

<sup>438</sup> Sloan and Harding, *Switched on Pop*, 70-71.

<sup>439</sup> Asaf Peres, *The Sonic Dimension*, 65-66, 73-74, 85, 93.

<sup>440</sup> John Seabrook, *The Song Machine*, 200, 202.

The image shows a musical score for two hook motifs. The top staff is in treble clef, 4/4 time, with a tempo of 100. It features two melodic lines: 'Hook 1' and 'Hook 2'. The lyrics 'O - - - oh' and 'o - - - oh' are written below the notes. 'Hook 2' is marked '2nd time only'. The bottom staff is in bass clef, showing the instrumentation with chords Ab, Cm, and Bb.

**Example 5.2 "Sorry" – Hook Motifs 1 and 2**

In "Sorry," the three-chord vamping progression forms the base, with an additional three-chord cadence progression of Fm-Ab-Bb, for the end of the chorus and drop/post-chorus part. Along with the melody, the cadence systematically leads towards an E flat major tonic resolution, but the tonic is never played.<sup>441</sup> On another side, EDM song intros can be even more minimalistic harmonically, preferring repeated riffs, basslines or rhythms – not chord progressions.<sup>442</sup> Thereby, in comparison, the "Sorry" chords in themselves can be seen as instantly creating a "pop moment."

The vocals establish an intimate and personal communication level through the lyrics, performance and production. The latter two come off in a pristine manner, revealed by the verse through crystal clear sound at soft dynamics. The breathy sounds are maintained by giving them a controlled space, heard especially at phrase ends from 0:09-0:18 with the words "honesty" and "apologies." Such space will reveal every little vocal mistake, but there are none audible – the vocal delivery *and* production comes off highly stable. The lyrics, at least on the surface, tell a story of a kind of broken relationship moving closer to a defining point of "make or break," where the listener do not quite know if an apology can be accepted or if it is too late already. There are several angles of the narrative. The narrator's personal flaws are heard in the first-verse line "you know I try, but I don't do to well with apologies." Then, a two-sided argument is revealed in the second verse; "but you know that there is no innocent one in this game for two." The level of sincerity was debated by several critics, however songwriter Julia Michaels proclaims honest intentions through realising a mistake and being ready to apologise.<sup>443</sup> The crystal clear and controlled vocal sound helps to convey the personal-level lyrical message sung in a soft dynamic with prominent air. The result is an impression of immediate closeness to the singer and story, pointing the stylistic emphasis of the vocals towards pop and not EDM. This bears resemblance to the crooning era when the recording microphone allowed for close and soft vocals. David Byrne describes the radical impact of Frank Sinatra and Bing Crosby first, and then later

<sup>441</sup> "No tonic" does not at all imply "no harmony" – there are well-regarded harmonic accomplishments that never play the tonic, such as Schumann's "Im wunderschönen Monat Mai." Its instrumentation never plays its implied tonic chord of F sharp minor, even though Schumann continuously pulls the piano towards it.

Robert Schumann (composer), Heinrich Heine (poem), Fritz Wunderlich (tenor), Hubert Giesen (piano), "Im wunderschönen Monat Mai," from *Dichterliebe*, Op. 48: 1, on *Schumann: Dichterliebe / Beethoven & Schubert: Lieder* (Online album, Berlin, Germany: Deutsche Grammophon GmbH, 1997),

<https://open.spotify.com/track/3S1vIOeB7mMNjIzttuPLjk?si=33155eb9b4b94871>

<sup>442</sup> All examples used by Mark Butler to describe EDM features, present their tonality through either riffs, basslines, single chords or contrasting synth sounds.

Butler, *Unlocking the Groove*, 4-5, 126-8, 140, 142, 144, 150.

<sup>443</sup> Genius (song lyrics, facts and quotes) quoting Julia Michaels, "Sorry" (online song page, 2015), <https://genius.com/Justin-bieber-sorry-lyrics> – accessed March 29, 2022.

Chet Baker and João Gilberto “singing in a whisper ... like a lover, right into your ear.”<sup>444</sup> These descriptions might be equally fitting of Bieber in 2015, recalling the “mentholated and sweetened” description by Entertainment Weekly.<sup>445</sup> Eventually, the closeness in every aspect points Bieber towards a potential role as a pop crooner of the millennial generation.

The rhythmical influence of Caribbean music through the 3-3-2 subdivisions also points the song towards pop, although the rhythmic pattern is also common to EDM. The way that the patterns are applied determines where they place the song on a continuum between pop and EDM. In EDM the pattern is likely used as one of several, forming a rhythmic whole, creating interest through their combinations.<sup>446</sup> Patterns can also be combined to create metrical dissonances – rhythmical tension formed when patterns conflict each other rhythmically for considerable amounts of their durations, and release when they align.<sup>447</sup> In the rhythmic events of “Sorry,” the only asymmetrical appliance that is also described by Butler is the combination of flatted four and 3-3-2. The combination creates tension in the bar between two respective pairs of sixteenth notes. These are 4 and 5, 12 and 13, as can be read from Example 5.3 between the bassline and kick. However, in the verse there is also one more rhythm present, which is the triplet. This is clearly a move towards the rhythmic-pattern-combining principles of EDM, with rhythms in layers. The vocal triplet contrasts the two other patterns, and the combined rhythm is more complex and in principle pulled towards EDM.

The image shows three staves of music for the song "Sorry" in 4/4 time, with a tempo of 100. The top staff is for Vocals, showing a triplet of eighth notes in the first four measures and a quarter note followed by a quarter rest in the fifth measure. The lyrics are "You got-ta go and get ang-ry with all of my ho-ne-sy". The middle staff is for Bassline, showing a sequence of chords: Ab, Cm, and Bb. The bottom staff is for Kick, showing a simple 4/4 pattern of quarter notes.

**Example 5.3 “Sorry” – Three Different Rhythm Patterns, 0:09-0:14**

The triplet in pop can be understood through 2010s hip-hop; here, the triplet has become essential to the degree of Snoop Dogg making fun of it bordering on being a cliché.<sup>448</sup> Besides, as critic John Caramanica has elaborated for the *New York Times*, hip-hop had by 2015 been a defining force in the mainstream for a long time already.<sup>449</sup> Thereby, the triplets in the vocals of “Sorry” could easily be regarded as being of pop origin, as well as the 3-3-2 subdivisions. As the patterns are common to many styles,

<sup>444</sup> David Byrne, *How Music Works*, 25.

<sup>445</sup> Greenblatt, Entertainment Weekly, “From Boys to Men.”

<sup>446</sup> Butler, *Unlocking the Groove*, 77, 83-5, 100. Appliances are also described thoroughly with “We Found Love” in chapter 2.

<sup>447</sup> *Ibid.*, 138.

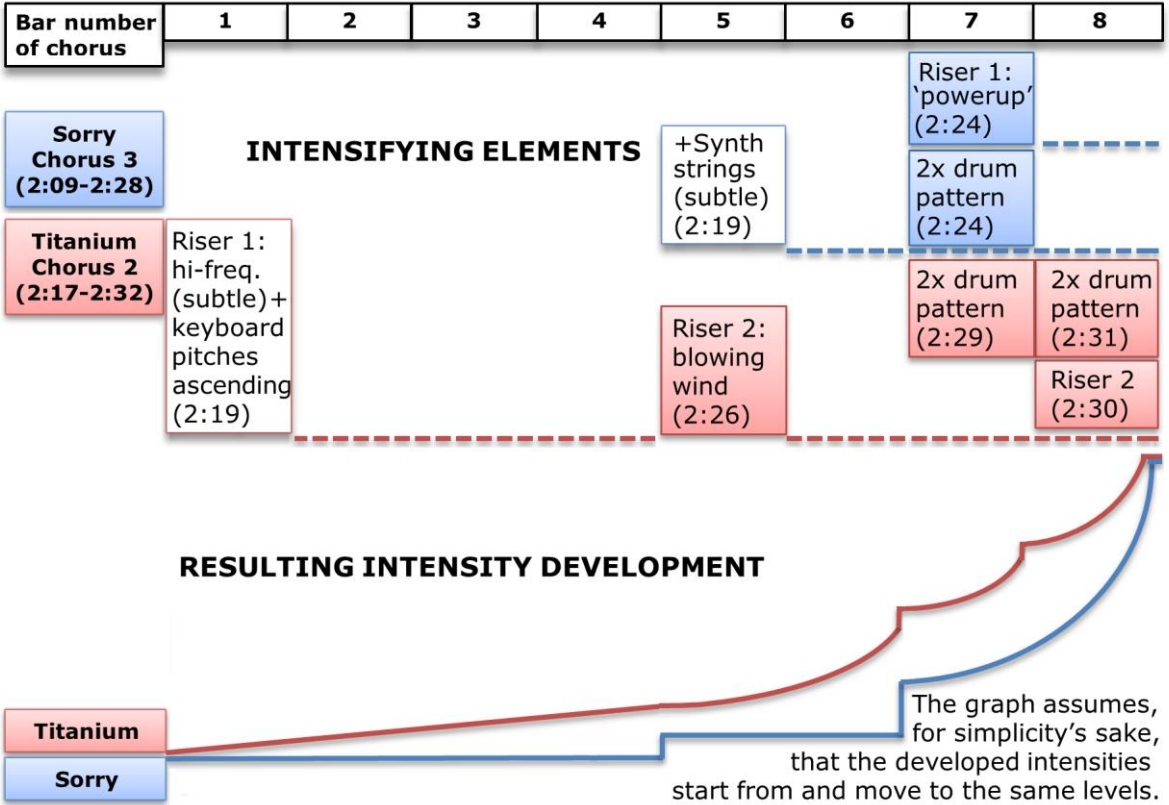
<sup>448</sup> Snoop Dogg cited by Vox (YouTube channel), “How the triplet flow took over rap,” (YouTube video: 2017), 0:00-1:00, <https://www.youtube.com/watch?v=3la8bsi4P-c>

<sup>449</sup> John Caramanica, the *New York Times*, “How a New Kind of Pop Star Stormed 2018” (article) (US: The New York Times Company, 2018), paragraphs 11-14, <https://www.nytimes.com/interactive/2018/12/20/arts/music/new-pop-music.html>

none of them are in themselves strong signifiers of the EDM genre, contrary to the case of the patterns used in "We Found Love," shown in chapter 2's pages 28-30, examples 2.4, 2.5 and 2.6. One can say that "Sorry," with the three rhythmic components, two symmetrical and one asymmetrical, re-creates an EDM principle of combining rhythmical patterns. However, the principle is used on the terms of pop, serving as a frictionless attempt of chart-ready pop music.

Also connected to EDM and the drop, are any eventual downshifting and building up. The song downshifts for the choruses at 0:48 and 1:50. Subsequently, there are hints of rhythmical acceleration from sixteenth note hi-hat fills at the end of every two bars, for instance 2:13 and 2:18. However, they do not keep building up – they are fills only. The hi-hats return to accent only the subdivided 3-3-2 hits. The hi-hats intensify eventually, but only with the last two bars of the chorus, from 2:23. At 2:19 sampled strings are subtly added half way through. Their intensity does not increase, neither through dynamics nor rhythmical acceleration.

The use of risers and build-up mechanisms is hinted at just as much as it is actually followed through – in "they are only applied for the last two bars of the chorus. The resulting intensification in "Sorry" can be grasped in comparison with other relevant material, as in figure 5.4 with the David Guetta and Sia song "Titanium." The last choruses of both songs are used for close comparison, and the risers are labelled as to provide useful associations. The subtle risers or layers are identified with less colouring.



**Figure 5.4 Intensifying Elements in Choruses of "Sorry" and "Titanium"**

The chorus in "Titanium" features three riser entries and two events of rhythmical acceleration. The intensification begins subtly with the first riser at 2:19, and it increases with the second at 2:26, half-way through the part. The third at 2:30 aligns with the rhythmical acceleration, which takes place in two steps, one for each of the last two bars.



The snare pattern halves its note values twice, at 2:29 and 2:31, marked as jumps on the graph. The riser is featured in the last of these two bars.

In "Sorry," the subtly added string synth layer half-way through the chorus, at 2:19, results in a minor terrace-dynamic increase. Furthermore, there is no gradual intensification until the last two bars, at 2:24. The hi-hat pattern accelerates the rhythm, and a riser is added, which invoke a video-game "power-up" sound. The building-up is thereby provided only by the last two bars.

Compared to "Sorry," "Titanium" intensifies, roughly measured, twice as much and twice as early. Relatedly, Jay Summach describes for the pre-chorus a difference between momentum-building as a shorter transitional effect within another part, versus as a devoted formal part consummately building tension throughout the part and towards the chorus.<sup>450</sup> Similar structures are seen in "Sorry" and "Titanium." Their different ways of developing intensity show that "Titanium" builds up gradually through a whole formal part, whose functions may then be interpreted equally as both chorus and build-up. Conversely, "Sorry" has a two-bar transitional build-up effect in the last two bars, and the only other increase is a subtle added texture after four bars. The sparser use of intensifying elements places "Sorry" further away from "Titanium" in terms of EDM. The build-up tendencies of "Sorry" have been highly reduced in comparison to the thoroughness of "Titanium" and thereby somewhat adapted to act on pop terms.

### Interplaying Hooks and Revealing their Sources

In "Sorry," the chorus is followed by the drop which resides on the same groove as in the verse. It has prominent sampled brass stabs added along with straight sixteenth note hi-hats. The topline consists of three hooks interplaying, followed by one concluding line. As example 5.5 shows, the interaction begins with hook 1 and the lead vocal response at 1:07-1:09, then repeated before the synth hook plays at 1:14. Then hook 1 and the lead vocal response are repeated before the vocal conclusion, heard from 1:20-1:26.

The musical score for "Sorry" is presented in four systems. The first system shows the vocal line starting with "Sor - ry" and "Yeah I know..." (repeated 3 times). The second system shows two instrumental hooks: "Hook 1" (O - oh o - oh) and "Hook 2" (repeated 3 times, 2nd time only). The third system shows the instrumentation with chords: Ab, Cm, Bb, and x3. The fourth system shows the vocal line: "Kno-o-ow that I let you down, is it too late to say sor-ry now?" with chords Fm, Ab, and Bb.

**Example 5.5 "Sorry" – Sample, Voice and Synth Hooks Interplay, 1:06-1:26**

<sup>450</sup> Jay Summach, "... the Prechorus," paragraphs 3 and 22.

There is no entirely new melodic content in the drop – it uses hooks from previous parts. Re-used chorus vocals represent continuity, while the return of the manipulated vocal sample represents a departure from the chorus. There is also a clear textural contrast between chorus and drop. The appliances are varied and fit several of Asaf Peres’s post-chorus definitions: attached from the chorus vocals, hybrid from the sample hook and drop from the textural contrast.<sup>451</sup> The striking difference between “Sorry” and the likes of drop songs “Titanium” and “We Found Love,” is that the drops of the latter have chord progressions as lead material. As “Sorry” has found a way to negotiate vocals into the drop, it is clearly a further adaptation of the drop towards the pop format.

A common feature of the first three *Purpose* singles is that they all combine various hooks. Some of these relate to the hook of “Ibiza,” which is equally performed with vocals and keyboard through the concept of “phrase-sharing.”<sup>452</sup> However, *Purpose*’s singles also use hooks of clear synth or human origin, to equally take part of the larger back-and-forth musical interplay. In “Where,” the drop uses a manipulated voice sample and a refrain-like vocal line, and the chorus in “Mean” features vocal lines with synth hook figures interjected in between. Examples 5.6 and 5.7 transcribe the song hooks.

The musical score for "Where Are You Now" is presented in three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It features a "Lead hook" consisting of eighth notes, followed by "Vocals (2nd time only)" with the lyrics "Where are you now that I need you?". Below the lead hook is a "Bass subdivision pattern" of 3-3-3-3-3-3-3-3-2. The middle staff is in bass clef with a key signature of one sharp and a 2/2 time signature, showing a "Bassline" of eighth notes. The bottom staff is in drum notation with a key signature of one sharp and a 2/2 time signature, showing a "Drums" pattern with a tempo of 140. The tempo is indicated as ♩ = 140.

**Example 5.6 “Where Are Ü Now” – Sample and Voice Hooks Interplay, 1:08-1:22**

The musical score for "What Do You Mean?" is presented in three staves. The top staff is in bass clef with a key signature of three flats (Bb) and a 4/4 time signature. It features "Vocals" with the lyrics "... mean? oh, ... mean? Said... Better... what ...". The middle staff is in treble clef with a key signature of three flats and a 4/4 time signature, showing a "Synth flute" line with a "Bend" mark. The bottom staff is in bass clef with a key signature of three flats and a 4/4 time signature, showing a "Bassline". The tempo is indicated as ♩ = 125.

**Example 5.7 “What Do You Mean?” – Synth and Voice Hooks Interplay, 0:29-0:46**

<sup>451</sup> Peres, “... the Postchorus,” paragraph 7.  
<sup>452</sup> Seeb, “... IBIZA... (Beat Breakdown),” 9:25-11:30. See chapter 4 on phrase-sharing.

The interplay can occur both in counterpoint fashion and in a more simultaneous manner. Example 5.6 shows the latter in the drops of “Where.”<sup>453</sup> It is heard for instance at 1:18-1:22, but also in the second chorus of “Mean” at 1:19-1:24 and 1:26-1:32. The counterpoint fashion can be heard in the first chorus of “Mean” and the drops of “Sorry.” In “Mean,” the synth answers the vocal at 0:30 and 0:34, shown in example 5.7. In “Sorry” the vocal answers the sample at 1:09 and 1:14 and then the synth answers the vocal at 1:15, shown in example 5.5.

In the various hooks in the highpoints of the three singles, the sources vary, but all three types are used in more than one song. Tables 5.8a and b identifies and outlines the hooks and their distribution. Common to all songs are Bieber’s vocals stating the title as a hook, but it varies whether the vocals interact with hooks from voice sample manipulations or synths, or both. A striking point is that the distribution is highly equal.

	Manipulated voice sample	Synth	Vocal
“Where”	Yes	-	Yes
“Mean”	-	Yes	Yes
“Sorry”	Yes	Yes	Yes

**Table 5.8a Purpose Singles Hook Types**

	<b>M</b> = Manipulated voice sample, <b>S</b> = synth, <b>V</b> = Vocal	Timings
“Where”	M-M-M-M - M-M-MVM	1:08-1:22
“Mean”	VS-VS-VS-VS-V	0:29-0:46
“Sorry”	MV-MVS-MV-V	1:06-1:26

**Table 5.8b Purpose Singles Hook Distribution**

#### *Source Definitions: Songwriting*

The hook as a structural feature clearly belongs to both modern pop and EDM, and it is intrinsic to the songwriting process of open-vamp track-and-hook described by John Seabrook. Here, instrumental tracks may be sent to several topliners for them to do an attempt, but the method may also be used internally for a label or team. There may be dedicated toplining teams, such as with Roc Nation, or the same persons filling several roles in organised approaches, such as Stargate.<sup>454</sup>

For the first three Purpose singles, three different variants were employed. “Sorry” songwriter Julia Michaels reveals being invited by Bieber’s representatives to write on potential tracks, with slim chances of making it on the album.<sup>455</sup> Michaels, Justin Tranter and Blood Pop [Michael Tucker] made an attempt which Bieber wanted to “cut” upon hearing it, which means selecting it for recording and further production. This process went through sound engineer Josh Gudwin, which Bieber labelled as de facto “executive producer” in an *NME* interview.<sup>456</sup> As for “Mean,” upon invitation from Gudwin, producer MdL [Mason Levy] sent several potential instrumental tracks before songwriter Poo Bear

<sup>453</sup> Bieber, *Purpose*,

<https://open.spotify.com/album/6Fr2rQkZ383FcMqFyT7yPr?si=b42a77e3dac24069>

<sup>454</sup> John Seabrook, *The Song Machine*, 200, 202.

<sup>455</sup> Genius (song lyrics, facts and quotes) quoting Julia Michaels, “Sorry.”

<sup>456</sup> *NME* (Official YouTube channel), “Justin Bieber – ‘Sorry’ | Song Stories” (YouTube video: 2015), 0:00-0:55 <https://www.youtube.com/watch?v=B0urWO2u994>

[Jason Boyd] and Bieber did the toplining.<sup>457</sup> With "Where," Bieber recounts that he and Poo Bear initially wrote and recorded it as a piano ballad, that was sent to Diplo and Skrillex for them to play with. Thereby the toplining was mostly done in advance of the production and track composition.<sup>458</sup> The example of "Where" turns around the usual order of track-and-hook, while the typical order is represented by "Sorry" and "Mean." However, these two also represent different approaches. "Sorry" was toplined by external songwriters and "Mean" internally as a "co-write" which included its performing artist.

Hooks can be manifested on several different levels. Sloan and Harding describe that a hook can be anything from a short motif, to longer phrases like in a catchy chorus, and even further to the embodiment of the fundamental ideas of a song.<sup>459</sup> An example of the latter is the ticking-clock sound everywhere in "Mean," connecting with the lyrics "said you're running out of time / better make up your mind."<sup>460</sup> In "Sorry," the main hooks are in the form of short motifs, but the manipulated voice sample and the lead vocal response is also attributed to a fundamental idea by songwriter Blood Pop [Michael Tucker], who describes this hook as "[representing] the people or situations in which Justin [Bieber] or the listener could be apologetic towards. The vocal manipulations make an ambiguous sound and a moment later Justin replies."<sup>461</sup>

#### *Source Definitions: Interpretation*

Some hook categories can be interpreted through what David Penn of music analysis platform Hit Songs Deconstructed humoristically refers as "heys, oohs, whoahs, whoohs, yeahs, mmms and laahs." Penn stated at a Berklee guest lecture that these are something that no Top 10 hit should go without.<sup>462</sup> These sounds might be labelled as "vocal hook sounds," and the descriptions of Penn are certainly also highly useful as sub-categories. The voice manipulations in "Sorry" and "Where" can both be defined as "oohs." However, they are also viewed by Diplo and Skrillex as equal alternatives to conventional synths.<sup>463</sup> These hooks are ambiguous, contrary to the synth hook in "Mean." Firstly, the "ooh" sound of "Sorry" originates from Julia Michaels' songwriting session. It is taken from the middle of the chorus where it was a short off-beat vocal fill, which was pitched and re-positioned.<sup>464</sup> The hook of "Where" is of similar type of origin and sound.<sup>465</sup> Such sound can also be played on a keyboard, like in Seeb's remix of "I

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<sup>457</sup> Dale Kawashima, Songwriteruniverse, "Interview with Mason 'MdL' Levy, Co-Writer & Producer of Justin Bieber's #1 Hit, 'What Do You Mean?'" (Online interview: Songwriteruniverse.com, 2015), <https://www.songwriteruniverse.com/mason-mdl-levy-interview-2015.htm>

<sup>458</sup> The *New York Times*, "'Where Are U Now' [...] Diary of a Song," 0:47-1:55, 2:20-2:27, 3:04-5:10 <https://www.youtube.com/watch?v=1mY5FNRh0h4&t=311s>

<sup>459</sup> Sloan and Harding, *Switched on Pop*, 71-8.

<sup>460</sup> Bieber, "What Do You Mean," 0:31-0:46.

<sup>461</sup> Myles Tanzer, The Fader, "Producer BLOOD Breaks Down His Work On Justin Bieber's 'Sorry'" (online article: The Fader Inc., 2015), <https://www.thefader.com/2015/10/27/bloodpop-justin-bieber-sorry-making-hoverboards>

<sup>462</sup> David Penn, "Hit Songs Deconstructed at Berklee College of Music - Top 10 Deconstructed," filmed at Berklee College in late 2015 (YouTube video: 2015), 22:00-23:25, <https://www.youtube.com/watch?v=Om7coFn6y7g>

<sup>463</sup> The *New York Times*, "'Where Are U Now' [...] Diary of a Song," 2:50-3:00.

<sup>464</sup> Skrillex [Sonny John Moore], "SORRY but we didn't steal this,"

<https://twitter.com/Skrillex/status/736328422901714944?s=20>

<sup>465</sup> The *New York Times*, "'Where Are U Now' [...] Diary of a Song," 5:10 forward.

Took a Pill in Ibiza,” as elaborated in chapter 4 and transcribed on page 63.<sup>466</sup> However, there is an interpretational difference: Seeb’s line is mostly played on a keyboard, while the manipulated voice hooks of Diplo and Skrillex are not. Similar sound can originate both from a keyboard, and outside of it.

The similarity of “Sorry” and “Where” makes it possible for the principles of either of them to apply also to the other. Also, Diplo and Skrillex’ views on the hooks as equal to conventional synths welcome the synth hook of “Mean” into the bunch, as they all attempt the same. The same video interview provides some unique first-hand insights from Bieber, Skrillex and Diplo, in conversation with Jon Pareles of the *New York Times*. Diplo stated an intention to “always find something [new],” characterising sampled voice manipulations as conveying a far more unique sound and artistic originality than standard synthesis. He describes choosing sample over synth consciously and deliberately, and that the two fundamentally different musical devices are capable of the same function. Furthermore, when Diplo and Skrillex demonstrate playing with the voice sample, they portray a process of creating artistically as composers and artists. Skrillex’ compares voice and synth directly, describing “a warmth in the track” when turning the voice into a “whole different sound.” Eventually, these descriptions provide an understanding for the label of “dolphin” or “violin-flute” sound being independent from the conventional vocal sound source. Bieber’s account on the sounds of the production is seeing an “expensive” quality in them.<sup>467</sup>

When viewing these insights up against Andreas Bergsland’s “Minimal-maximal” model printed in chapter 4’s page 64 as figure 4.2, it becomes clear that Diplo and Skrillex see themselves as performing regardless of their sound’s placement inside or outside of the borders of humanly perceived sources. The heavy manipulations of the vocal samples show that they move the material far away from the “human-sounding” centre<sup>468</sup> – this area they reserve for Bieber’s lead vocals.

Diplo and Skrillex not only demonstrate that their instrument sound can be a human voice that is not a vocal, their “playing” of it does also not have to be on a keyboard. Additionally, a logical consequence is that is that the artistic performance is carried out in the studio beforehand, as Deadmau5 described in the early 2010s as an important way of working in EDM.<sup>469</sup> From these accounts, the hooks of “Where” and “Sorry” are played by Diplo and Skrillex just as much as they are sung by Bieber and Michaels. Like Seeb in “Ibiza,” Diplo and Skrillex are creating music artistically by furthering an already-recorded sound. The practical difference is that Seeb use the keyboard more while Diplo and Skrillex use other tools to manipulate samples, which after creation is played by copy-pasting at desired timeline locations in the DAW project. As transcribed in examples 5.5 and 5.6, and video-documented by Diplo and Skrillex, “Where” and “Sorry” performs the same type of artistic move – from heavily manipulated sample at first, to a lead vocal conclusion. The results also sound similar. It must be said that the intention of this elaboration is not to *prove* that Diplo and Skrillex *are playing* the hooks – the aim is to show that they *might be*. This approach to evidence and circumstance is directly inspired by, and nearly paraphrased from, Allan Moore’s musicological research on U2.<sup>470</sup>

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<sup>466</sup> Eriksrud, Seeb, “How we produced I TOOK A PILL IN IBIZA REMIX ... Breakdown,” 10:10-10:54, 11:10-11:37, [https://www.youtube.com/watch?v=6xmRw\\_kdmtE](https://www.youtube.com/watch?v=6xmRw_kdmtE)

<sup>467</sup> The *New York Times*, “‘Where Are U Now’ [...] Diary of a Song,” 6:10-6:13, 2:50-2:58, 2:20-2:50, 6:13-6:25, 0:30-0:40.

<sup>468</sup> Bergsland, *Experiencing Voices*, 149.

<sup>469</sup> Reynolds for the *Guardian*, “... Rave Music Conquered America,” paragraph 23.

<sup>470</sup> Moore, “U2 and the Myth of Authenticity in Rock,” 5-6.

In “Sorry,” a closer look on how the hooks 1 and 2, voice sample and trumpet synth, seen in earlier example 5.2, can be found in two live interpretations. There is one full-track performance by Bieber himself<sup>471</sup> and another acoustic duo version by songwriter Michaels and Bieber’s main guitarist Dan Kanter.<sup>472</sup> Bieber and Michaels have two distinctly different focuses on the hooks. Michaels preferred “ooh,” while Bieber preferred “sorry.” Table 5.9 compares the choices.

All potential hooks	Hook 1 – sorry	Hook 1 – sorry – Hook 2	H1 – sorry	Conclusion
<b>Bieber, 1:35ff</b>	Sorry	Sorry	Sorry	Conclusion
<b>Michaels, 1:02ff</b>	Hook 1	Hook 1	Hook 1	Conclusion

**Table 5.9 “Sorry” – Vocal Hook Choices in Live Versions’ Drop / Post-chorus**

In Justin Bieber’s live TV performance one can see that Bieber weighs the vocal response hook by singing “Sorry” and not hook 1.<sup>473</sup> In live non-band music in 2015, a conventional approach would be to perform the vocals live on top of a playback backing track which also includes lead vocal dubs. The dubs can be heard whenever Bieber improvises or focuses on dancing or connecting with fans.<sup>474</sup> As an academic art-by-accident, it seems that he loses contact with the in-ear monitoring after the second chorus, which is sung in a controlled manner quite close to a live reproduction of the recorded track. The loss of monitoring may have occurred as early as the second chorus’ conclusion as the phrases become considerably louder.<sup>475</sup> The lack of monitoring is shown visibly by Bieber pointing to his ear at 2:33 while keeping silent on the phrase which would demand a move through the male passaggio, with great risk of voice break.<sup>476</sup> The backing track is left to play alone, and in the following part Bieber moves musically around the original phrases. Thereby he can sense the contact with his voice on places in the track where only the live mic will sound, functioning as a re-run of the sound-check and also as ad-libs. Whether this is inflicted by the conscious choice of Bieber or not, he makes it possible to distinguish his live lead vocal from the backing track dubs. The only vocal-originating part played at the same level as in the recording, i.e. played as to not be sung on top of, is hook 1.<sup>477</sup> The level of hook 1 can be judged as “already turned up,” playing a part in the song that is not claimed by Bieber. The role of playing the hook is thereby placed on someone else, plausibly the DJ-producer as having prepared the hook in advance.

<sup>471</sup> Justin Bieber (Official YouTube channel), “Justin Bieber - Sorry (Live from The Ellen Show)” (YouTube video: Def Jam Recordings, 2015),

<https://www.youtube.com/watch?v=2l1cK22EJBs>

<sup>472</sup> Jackie Picc (YouTube user), Julia Michaels (singer), Dan Kanter (guitar), “Julia Michaels- Sorry 9/14/17” (YouTube video: 2017),

<https://www.youtube.com/watch?v=SWEed6S8ccQ>

<sup>473</sup> Justin Bieber (Official YouTube channel), “Justin Bieber – Sorry [...]”

<sup>474</sup> Ibid., 2:32-56.

<sup>475</sup> Ibid., 1:50-2:14ff.

<sup>476</sup> Ibid., 2:32-56.

The phrase is not challenging for a skilled singer as Bieber, but it demands entering and moving through a tonally raised male voice register. Here, to lose audible contact with the voice might be compared to running in a room and then turning the lights off. With no sensory feedback to calibrate where the voice moves, the risk of the voice crashing and breaking is immense. Any non-singer reader might easily test the contact between body-action and sensed calibration, by standing on one leg before closing the eyes.

<sup>477</sup> Ibid., 2:57ff.

The opposite focus would be to play hook 1 up as a sung phrase, which can be heard in the acoustic live version with Michaels's natural voice and Dan Kanter's acoustic guitar. In the post-chorus at 1:02-1:17 she sings only hook 1 throughout, up until the conclusion.<sup>478</sup> Michaels and Kanter portray a "human version," contrasting the artificiality of Bieber's recorded version. Her version of the hook can be placed close to a maximal voice as described by Andreas Bergsland.<sup>479</sup> This placement is justified by obvious signifiers of the female human voice such as timbre, pitch, formants and fluctuations, and is also aided technically by the relative lack of effects in the live vocal track.

Building on chapter 4's discussion on phrase-sharing,<sup>480</sup> the difference between Michaels' and Bieber's can help to point out where it occurs. A clear condition is that the notion of the human voice in the phrase needs to be reduced sufficiently so that the phrase can be unconsciously regarded as "played." In practice, "more Skrillex playing" demands "less human singing." Several processing devices can provide such notion. According to the sample-routing model in figure 4.6 on page 74, the additional processing represents the configuration phase. Skrillex configures the sample by re-pitching and looping,<sup>481</sup> resulting in unnatural sounding timbre and phrasing, moving it away from the natural voice. Re-pitching and looping are regarded by Tone Åse as particularly strong tools to move from the centre of Bergsland's Minimal-Maximal Model and towards its periphery.<sup>482</sup> A reduction of naturalness is achieved, along with the already-present auto-tune – indicated through little-to-none audible pitch fluctuating through the phrase, and also regarded as an effective tool in the songwriting process.<sup>483</sup> As less-human sound certainly helps to achieve phrase-sharing, the auto-tune clearly contributes along with the other devices of re-pitching, looping and re-positioning. The combined result as phrase-shared might wait to present itself unconsciously in the listener. This is due to the threshold of sound perception in an individual listener will only be crossed as soon as enough sonic change has taken place. Bergsland describes these possibilities as changing gradually and possibly slowly, but with the change of perception itself taking place in a much shorter amount of time.<sup>484</sup>

Another contributing factor to the sound of hook 1 is a layering of artificial room sound. It can originate as a side-effect of vocal pitching, or added timed vocal effects such as short reverb or delay, possibly even a doubler. Michaels' vocals are undoubtedly already double-tracked, clearly heard and also seen visually from 0:02-0:12 from the difference in the left and right channels of the stereo image. The room sound in the final recording adds, along with the others effects, to the layers of artificiality.

All devices applied to Michaels' vocal in the sample configuration phase – pitch-shifting and correction, instant looping, and artificial room sound – move the resulting sound away from the humanity that could be easily depicted in the original recording. The listener's threshold of "detecting human sound" is more readily avoided, so that an unconscious acknowledgement of a human voice is lower with the Bieber version's voice sample hook than with Julia Michaels' live version. The reduced notion of humanity can be explained through having less signifiers of the natural human voice and a lesser degree of feature salience, which is the feeling of alertness and sound separation that the

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<sup>478</sup> Jackie Picc (YouTube user), Michaels, Kanter, "Julia Michaels- Sorry 9/14/17."

<sup>479</sup> Bergsland, *Experiencing Voices*, 149.

<sup>480</sup> Pages 84-85.

<sup>481</sup> Skrillex, "SORRY but [...]."

<sup>482</sup> Tone Åse, *The Voice and the Machine*, 3.4.1.

<sup>483</sup> Seabrook, "The Song Machine," 219, describes star topliner Esther Dean working with auto-tune, as to deliberately focus on expressivity, in songwriting sessions with Stargate.

<sup>484</sup> Bergsland, *Experiencing Voices*, 158-59.

listener experiences when recognising a human voice standing out of a mix.<sup>485</sup> The manipulation moves Michaels' voice away from the centre of the minimal-maximal model and towards the periphery.<sup>486</sup> When the sound no longer invokes the image of a human singer, it becomes possible for the listener to imagine that the sound originates from something or someone else, for instance a keyboard instrument or the general image of the DJ-producer.

### **The Hook Is Planted on a Shared Stage, the Post-chorus Blossoms**

When the hooks of "Sorry" and "Where" obtain the capacity of simultaneously invoking images of singer and DJ-producer, it helps promote the possibility of interplay between these roles. As synth hooks like in "Mean" are also equally capable of these purposes,<sup>487</sup> all the hook types can obtain the possibility of simultaneously becoming a musical leading role in a chorus, drop or post-chorus highpoint. These highpoint types are about equally distributed in *Purpose's* first three singles, and they contain about an equal amount of hooks with phrase-sharing and hooks without, as seen in tables 5.7a and b. All three songs play back and forth with their chosen hooks. The hooks are of three kinds: purely synth, purely voice, and hybrid voice-sample-based hooks. The latter are as likely to be the result of DAW sample manipulation devices as they are to be routed through VST keyboard instruments. The use of interplay is revealed as indiscriminate and flexible.

Through the first three singles of *Purpose*, the formal outlines are not uniform; "Where" has the most elaborate drop, elaborating various variants of the material, in and out of half-time. It also features a build-up.<sup>488</sup> "Mean" features neither build-up nor drop, but it might arguably feature a post-chorus. However, the chosen label is "raised chorus," as to give any benefit of the doubt to a conservative interpretation.<sup>489</sup> "Sorry" has been shown to feature both a mild instance of build-up transition and a clear downshift in advance. The one novel thing that all three have in common is the varied and light-hearted interplay between singer and producer-DJ, with and without phrase-sharing.

Phrase-sharing, and the relating philosophies of interplay between artist and producer, seems to be a possible solution for allowing equally leading musical roles to be created for or shared between big-name singers and DJ-producers. Thereby the affiliated parts post-chorus and drop can be fitted into the general pop form as a viable solution. Although drops eventually became less common as highpoint in the *Billboard* Top 10 by 2018,<sup>490</sup> post-choruses seems to have gained a stronger foothold. Phrase-sharing and interplay have the potential for enabling a musically favourable and artistically inclusive use of post-choruses. The bigger group of hooks is equally welcoming to synths, voices and hybrids alike. Not only are the phrases themselves included, but also synths as instruments, and DJ-producers as performers. The greater-hook category will then as a consequence naturally provide instances of "stage-sharing," as both vocalist and DJ-producer have defined natural simultaneous places to shine on the stage. The eye-opener is that this shared place is originally anchored in one audio waveform shared equally and inseparably between both affiliated parties.<sup>491</sup> The technical insights of the audience vary,

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<sup>485</sup> Bergsland, *Experiencing Voices*, 142, 212-14, 282-83.

<sup>486</sup> *Ibid.*, 149.

<sup>487</sup> *The New York Times*, "'Where Are U Now' [...] Diary of a Song," 2:50-3:00.

<sup>488</sup> Appendix: "Where Are U Now," 29/2015.

<sup>489</sup> Appendix: "What Do You Mean?," 38/2015.

<sup>490</sup> See chapter 1's figure 1.8 on page 9.

<sup>491</sup> Skrillex, "SORRY but [...]." *The New York Times*, "'Where Are U Now' ...," 2:50-3:00. Seeb, "How we produced I TOOK A PILL IN IBIZA ...," 9:07-11:39.



but in regard of the concept of phrase-sharing, there is a possibility that the more the listeners know, the more they know that they cannot specify. One can simply not draw a line and declare that the phrase belongs to a human on one side of the line and a keyboard on the other. If audience members assume either hearing a synth or a voice, they make these categorisations individually and subconsciously, for themselves, whether they are right or wrong. On the other hand, for an audience member who consciously understands the phrase-sharing concept, the consequence can be a realisation that separation is not possible. In this musical common ground, both DJ-producer and singer can play phrases back and forth based on the newly defined rules. The presence of the DJ-producer as performing artist does not expel the singer, and the vocal lines do not relegate the instrumentation. The music has room for both, also when attempting pop.

The division between attempting pop and attempting EDM can be subtle, and it is not black and white. To discern, it seems clear that songs such as "Where" moved further into EDM territory than "Sorry" did. Adding "Mean" to the lot, placements across this spectrum can be seen as highly varied with *Purpose's* first three singles, which is a segment of limited size. A similar expanded spectrum can be imagined to include every other EDM-influenced pop song. Inevitably, some of these songs will be made on the terms of pop and others will remain on the terms of EDM. However, with time, if enough songs of either of these types are made, a considerable number of EDM-influenced pop songs will form a mass volume of music. This accumulated force can then be able to affect songs whose makers would not necessarily consider borrowing from EDM at all. Pop may then begin to approach a second degree of EDM influence, and thereby a possible departure from the original trend.

## Chapter 6 Beyond EDM A Trend That Passed or a Lasting Impression?

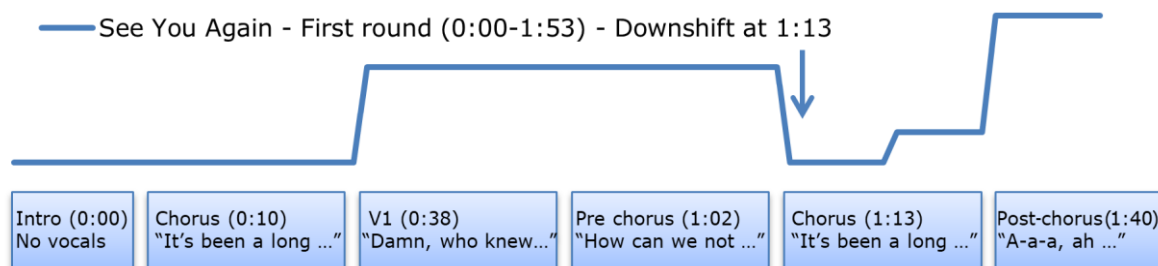
"I'm not much interested in specific styles and genres ... as it seems to me certain models and modes of behaviour often recur across wildly different scenes."<sup>492</sup>

David Byrne, *How Music Works*

There is a possibility that downshifting is an effective way of making a song sound like it belongs to the post-2010s. The songs in this chapter use downshifts or related formal devices outside EDM genre and style, and can be used to theorise that non-EDM pop had to adapt to the considerable EDM influence in the 2010s. However, this influence is not new. Journalists Simon Reynolds and Michaelangelo Matos have on separate accounts described the notion of EDM apparently breaking into the mainstream without coming through.<sup>493,494</sup> A difference for the 2010s is that EDM influence also materialised formally with downshifts, build-up mechanisms and drop, as shown in earlier in figures 1.3 and 1.4 on pages 4-5 and elaborated in previous chapters. Not only was the sound of EDM influential, but this time also its formal devices. Non-EDM artists could potentially respond by using formal parts that resemble breakdown, build-up and drop. The former two devices will likely induce a downshift, while the latter can be assumed to bring about instrumental parts and post-choruses. Of these alternatives, the analyses elaborated in chapter 1 show that no formal *part* stuck around – only a formal *device*, which is the downshift. This chapter will first present examples with overt downshifting, before it is seen more subtly applied. This chapter will not be as elaborate as the chapters 2-5.

### *Hip-Hop and Pop – Downshift Chorus*

In 2015, Wiz Khalifa and Charlie Puth spent 19 weeks in the Top 10 with "See You Again."<sup>495</sup> The song, drawn in figure 6.1, begins with a piano intro on which the chorus is sung, before the intensity is raised for the verse and pre-chorus. After these, the next chorus is downshifted at 1:13 and dynamically lowered like the first, and an organ is layered at 1:26. The dynamic highpoint is the post-chorus from 1:40-1:53 with a wordless-chant lead vocal. There are no build-up mechanisms present in the song.



**Figure 6.1 "See You Again" – Hip-Hop and Pop Downshift**

<sup>492</sup> David Byrne, *How Music Works*, 10.

<sup>493</sup> Ratliff, "Popcast: Tropical House Movement," 23:00-23:15.

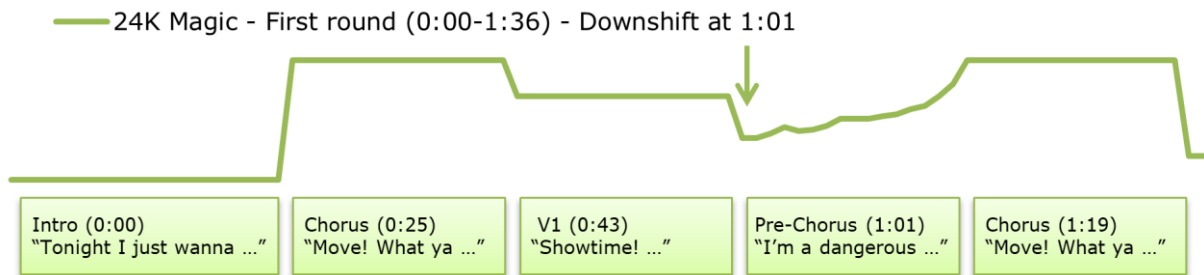
<sup>494</sup> Reynolds, "... Rave Music Conquered America," paragraphs 3-5.

<sup>495</sup> Appendix: 16-34/2015.

Wiz Khalifa, Charlie Puth, "See You Again," written by Wiz Khalifa, Puth, Justin Franks, Andrew Cedar, Dann Hume, Josh Hardy, Phoebe Cockburn, (online single: Universal, 2015), <https://open.spotify.com/track/2JzZzZUQj3Qff7wapcbKjc?si=10b7fb263b6a4b0d>

### RnB Downshift in Pre-chorus, Gradually Building Up

In 2016, Bruno Mars' song "24K Magic" had 15 weeks in the Top 10. Figure 6.2 shows the downshifted pre-choruses at 1:01-1:19 that build up throughout before the chorus.<sup>496</sup>



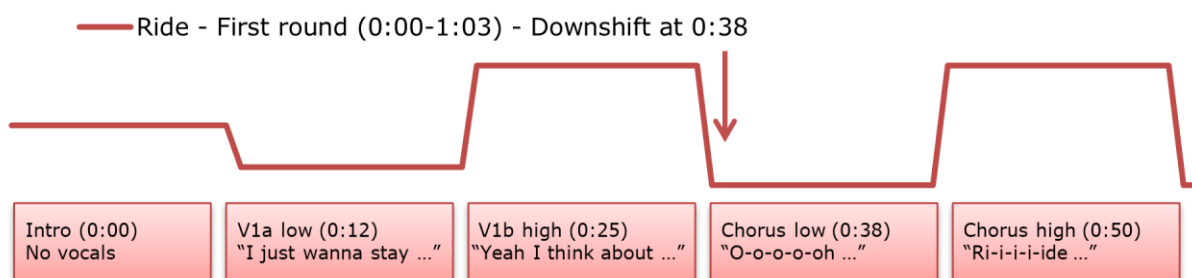
**Figure 6.2 "24K Magic" – RnB Downshift**

The downshift is subtle, but its effect is amplified by the extensive build-up mechanisms. Three are identified as significant. The first is the "alarm-signal" sound, sliding gradually upwards and restarting every two bars. It also raises the pitch further after the first four bars. The second is the removal of a filter, from the synth sound,<sup>497</sup> which is considerably brighter after the 1:10 mark. The third is a rolling-flute-sounding riser from 1:14. The downshift represents the lowest dynamic intensity in the formal round, only surpassed by the preceding intro and the beginning of the next cycle after the chorus.

### Rap-Rock Songs and Low/High Choruses

Twenty One Pilots climbed the *Billboard* charts in 2015 with three singles from the album *Blurryface*, totalling 43 weeks in the Top 10.<sup>498</sup> All three have low/high choruses.

"Stressed Out" has the most straightforward use, while "Ride" can also be seen as having a combination of dynamically lowered chorus and raised post-chorus. "Heathens" is the most formally intricate, with many highpoint types: low/high, raised chorus, post-chorus and instrumental, yet no downshift. For practicality, "Ride" is displayed first. Figure 6.3 shows the downshifted chorus starting at 0:38 and then raising at 0:50.<sup>499</sup>



**Figure 6.3 "Ride" – Rap Rock Downshift and Ambiguous Chorus Solution**

<sup>496</sup> Appendix: 43/2015-5/2016.

Mars, Lawrence, Brown, "24K Magic."

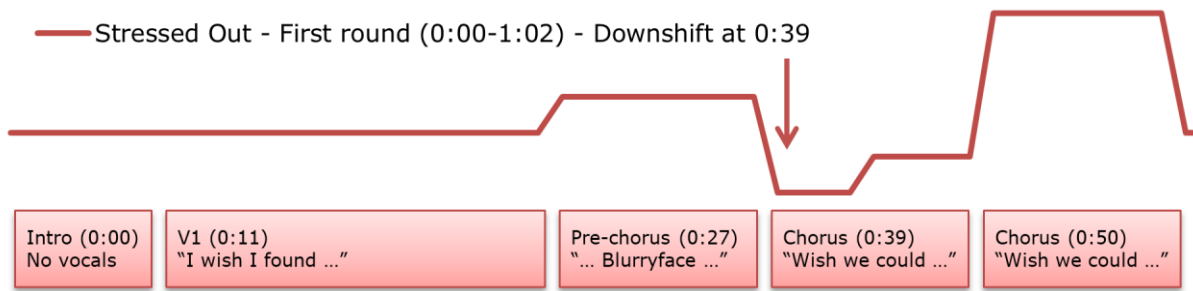
<sup>497</sup> This synth plays a two-bar pattern, recognised by repeated C-Bb on the top notes.

<sup>498</sup> Appendix: 2-15/2016, 34-51/2016

<sup>499</sup> Twenty One Pilots, "Ride," written by Tyler Joseph, on *Blurryface* (online album: Fuelled By Ramen, 2015),

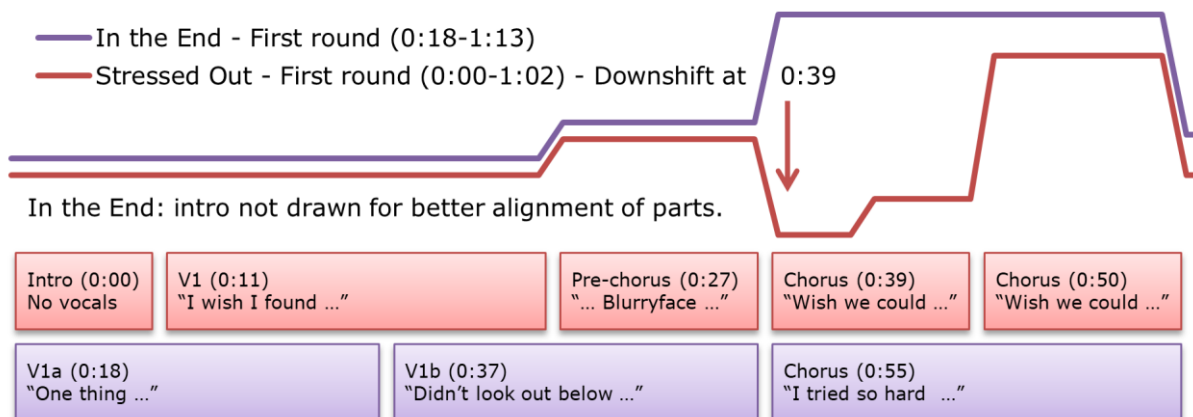
[https://open.spotify.com/album/3cQO7jp5S9qLBoIVtbkSM1?si=Qm2d0Wo-QaKI06\\_x7uoWjq](https://open.spotify.com/album/3cQO7jp5S9qLBoIVtbkSM1?si=Qm2d0Wo-QaKI06_x7uoWjq)

The most straightforward use is “Stressed Out,” where the low/high chorus returns equally three times, at 0:39-1:02, 1:48-2:11 and 2:34-2:56.<sup>500</sup> The first round in the formal cycle is shown in figure 6.4.



**Figure 6.4 “Stressed Out” – Rap Rock Downshift and Low/High Chorus**

The straightforwardness of “Stressed Out” makes it apt for comparison with earlier formal solutions in the same style. Linkin Park song “In the End”<sup>501</sup> is a rap-rock song from year 2000 that continuously and purposely raises its dynamics and thickens its texture, becoming a good example of the “larger-than-life” choruses described by Walter Everett.<sup>502</sup> Like “Stressed Out,” “In the End” has rap vocals on its verses, of which music consist of a four-bar vamp repeated four times. The last vamp before the chorus introduces Chester Bennington’s sung vocals from 0:45, functioning as both a textural and dynamic increase. Figure 6.5 shows how this is mirrored by the pre-chorus of “Stressed Out.” However, the two songs’ dynamic formal outlines are separated at their chorus onsets. While Twenty One Pilots’ novel addition is dynamically stripped at first, Linkin Park’s cornerstone chorus from 0:55-1:13 is larger-than-life throughout.



**Figure 6.5 “In the End” and “Stressed Out” – Rap-Rock Comparison**

“Heathens”<sup>503</sup> represents a deviation from the rest of this chapter as it does not have a typical downshift, although it cannot be entirely ruled out. The formal setup has a slightly unexpected placement of parts. It enables new assignments to known material

<sup>500</sup> Twenty One Pilots, “Stressed Out,” written by Tyler Joseph, on *Blurryface*.

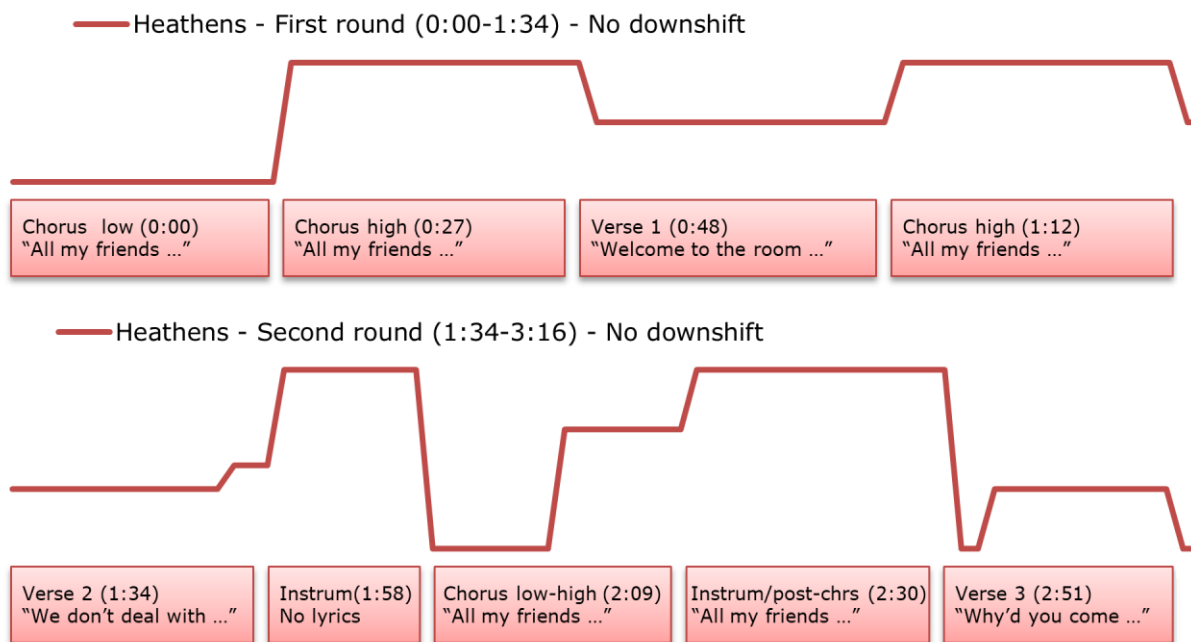
<sup>501</sup> Linkin Park, “In the End,” on *Hybrid Theory* [9362477552], US: Warner Records Inc., 2000), <https://open.spotify.com/track/60a0Rd6pjrKxjPbaKzXjfq?si=a5a1346908ee4bb3>

<sup>502</sup> Everett, “Foundations of Rock,” 145-46.

<sup>503</sup> Twenty One Pilots, “Heathens,” written by Tyler Joseph, (single: Atlantic Records, 2016), <https://open.spotify.com/track/6i0V12jOa3mr6uu4WYhUBr?si=00a0c9cd68fe4824>

types, and reversely, alternative material in the known positions of other material types. This shake-up enables notions and interpretation of many trending highpoint-related roles and solutions, including downshifting. De Clercq explains these possibilities through insights that music material labels do not have to be mutually exclusive, and that formal parts can be expected and identified as roles and positions as well as musical features.<sup>504</sup>

The low/high choruses, heard from 0:00-0:48 and 2:09-2:30, imply downshifts. The doubling of the first makes it plausible as a full chorus and not an intro. However, both low/high choruses are positioned as round beginnings and are thereby not unambiguously downshifted. The first chorus is obvious but the third at 2:09-2:30 is delicately affected by the placement of the preceding first instrumental from 1:58-2:09, shown in figure 6.6.



**Figure 6.6 "Heathens" – Rap Rock Use and Implication of Modern Form Devices**

The intensity and high-dynamic of the instrumental, creates a resemblance to a post-chorus or even drop out of place. The placement can also indicate a bridge position. Both the sound and placement imply that the end of the part is also the end of its cycle round. This is the reason that the following low/high chorus at 2:09-2:30 is not judged as downshifting. However, by viewing the instrumental as a brief mid-round bridge on the way from second verse to chorus, then a downshift at 2:09 can possibly be counted. The return of the instrumental riff at 2:30-2:51 can be enigmatic, as it features some chorus vocals. The human lead vocals are removed, leaving only the robotic-sounding. The part thereby lacks an important characteristic to act undoubtedly as a full chorus. It is placed formally as a higher-energy extension of the chorus, matching the post-chorus definitions of Peres.<sup>505</sup> The less-human sound places the vocal further away from the maximal voice.<sup>506</sup> It reduces the perception of "chorus," by instead preferring devices that are common in post-choruses and drops. All in all, "Heathens" imply several formal devices continuously, while keeping the options open for more than one approach.

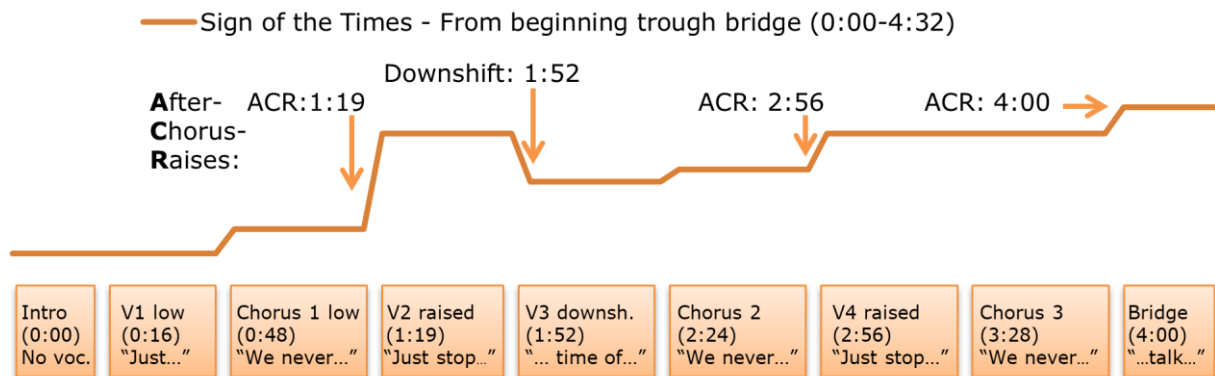
<sup>504</sup> De Clercq, "Embracing Ambiguity," 5.7, 6.3.

<sup>505</sup> Peres, "... Postchorus," paragraphs 4, 6, 7.

<sup>506</sup> Bergsland, "Experiencing of Voices," 149, 212-16.

### Rock Ballad Raises Intensity after All Choruses

Harry Styles visited the Top 10 in 2017 with the song "Sign of the Times."<sup>507</sup> The release of "Sign" earned Styles several comparisons with British rock giants. *Billboard Magazine* praised Styles' chorus for evoking the same lift as in David Bowie's "Life on Mars," also drawing stylistic comparisons to Pink Floyd, Oasis and Robbie Williams.<sup>508</sup> The chorus lift was also noted by Spin Magazine, who stayed on the luke-warm side of comparing with Bowie, yet pointed towards Oasis and Elton John.<sup>509</sup> Although the choruses provide some lift, a look at its dynamic form outline shows an even bigger raise systematically occurring right after the choruses. These raises are shown in figure 6.7 and take place at 1:19, 2:56 and 4:00. The first two raises are into verses, while the last is for a bridge.



**Figure 6.7 "Sign of the Times" – Rock Ballad Raises after Choruses**

While the referenced reviews both comment the chorus as being larger, the song is in this text judged as having verses as highpoints. The reason for that is that the raises into the verses significantly outweigh the raises from verse to chorus at 0:48, 2:24 and 3:28, and the title refrain in the verse beginnings is also memorable. Figure 6.7 also shows a downshift taking place at 1:52, which is between double verses on the second round. Here, after the initial cymbal hit settles, the layered organ, electric guitars and all cymbal rhythms are stripped away. As there are only vocals, piano, bass and sparse drums remaining, the downshift creates enough musical space to perform all of the following raises at 2:24, 2:56 and 4:00. Not only is this downshift isolatedly part of a 2010s formal revision in the pop genre, in the song it is also key for flipping the script of what parts are raised to become dynamic highpoints. What can "Sign" do – far, far away from EDM – when there is no post-chorus or build-up-and-drop sequence after the chorus? It raises whatever other part that comes.

<sup>507</sup> Appendix: 17/2017.

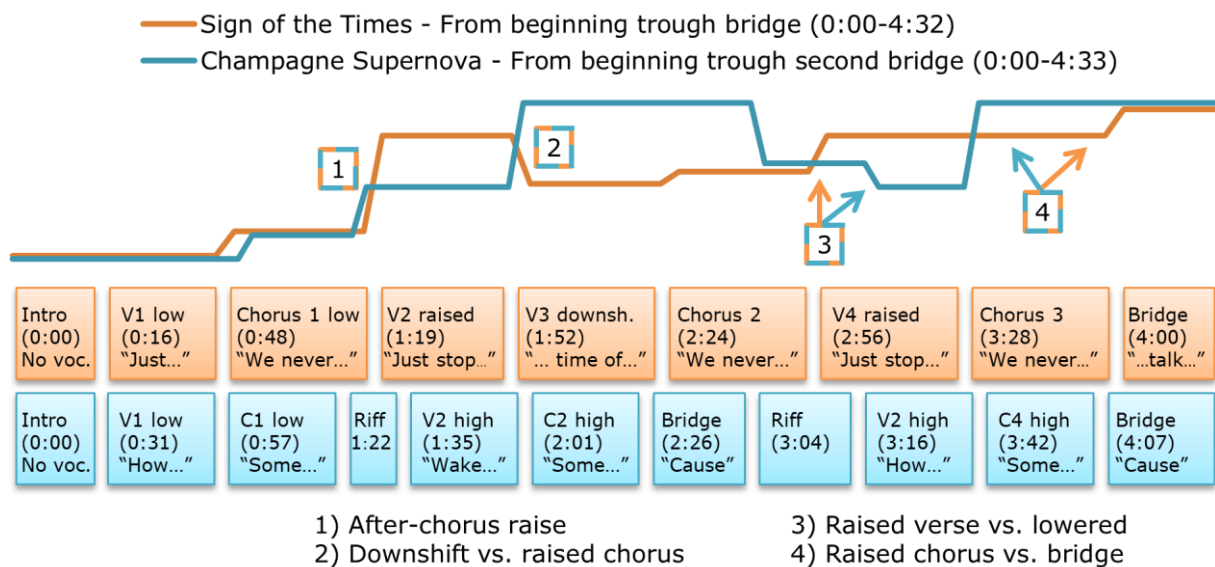
Harry Styles, "Sign of the Times," written by Styles, Jeff Bhasker, Mitch Rowland, Ryan Nasci, Alex Salibian, Tyler Johnson, on *Harry Styles* (online album: Erskine Records Limited, 2017),

<https://open.spotify.com/track/5Ohxk2dO5COHF1krpoPigN?si=d56eae4f67c64fe9>

<sup>508</sup> Gil Kaufman for *Billboard Magazine*, "Harry Styles' Biggest 'Sign of the Times' Influences: From Bowie to Pink Floyd & Coldplay" (online review: Billboard Media LLC, 2017), <https://www.billboard.com/music/pop/harry-styles-sign-of-the-times-influences-bowie-pink-floyd-7752445/>

<sup>509</sup> Andy Cush for Spin Magazine, "Harry Styles' 'Sign Of The Times' Is Pompous, Overblown, And Too Long, And His Fans Are Gonna Love It" (online review: Next Management Partners, 2017), <https://www.spin.com/2017/04/harry-styles-sign-of-the-times-review/>

Out of the artists and bands mentioned by the reviews of “Sign,” Oasis’s 1996 song “Champagne Supernova”<sup>510</sup> have many similarities. These are in regard of formal parts and the order in which they occur, and also places in the form in which to adjust intensity. Figure 6.8 shows the formal outline of both songs. The figure displays the different use of systematic raises, as “Champagne” raises the dynamic and textural intensity for its choruses. Four points are pointed out for comparison.



**Figure 6.8 “Sign of the Supernova” – Choruses Raised after vs. Before**

Point 1 shows how “Champagne” raises its dynamic and textural intensity at 1:22 by bringing in the whole band after the first chorus, just like “Sign” does even more so at 1:19. However, “Champagne” proceeds to increase dynamics and textures another time for its second chorus, by bringing in electric guitars at 1:57. This is point 2 – around the same place that “Sign” downshifts at 1:52. At this point the two songs run at different intensities for a long time. They choose different formal parts, but point 3 shows a shared approach for both, which is their third round of verses. At this place they both flip their dynamic intensity. “Champagne” lowers its intensity in two steps. First the electric-rhythm-guitar-driven bridge is followed by a softer part with electric riff and acoustic rhythm from 2:52-3:16. Then the intensity is lowered even more as the riff is replaced by softer vocals from 3:16 and onwards. Conversely, in “Sign,” the raised verse at 2:56 marks the re-entry of electric guitars, intensified drums, cymbals and organ. This level is maintained until point 4, which marks the raising of dynamic intensity at 4:00, for the bridge. “Champagne” is also moving towards a bridge that begins at 4:07, but this is not point 4 where the intensity is raised. This occurs earlier for “Champagne,” for the preceding chorus, through dynamic and textural increase at 3:42. Effectively, “Sign” raises its intensity after its chorus is through, for the bridge, while “Champagne” raises the intensity before the chorus and maintains it for the bridge.

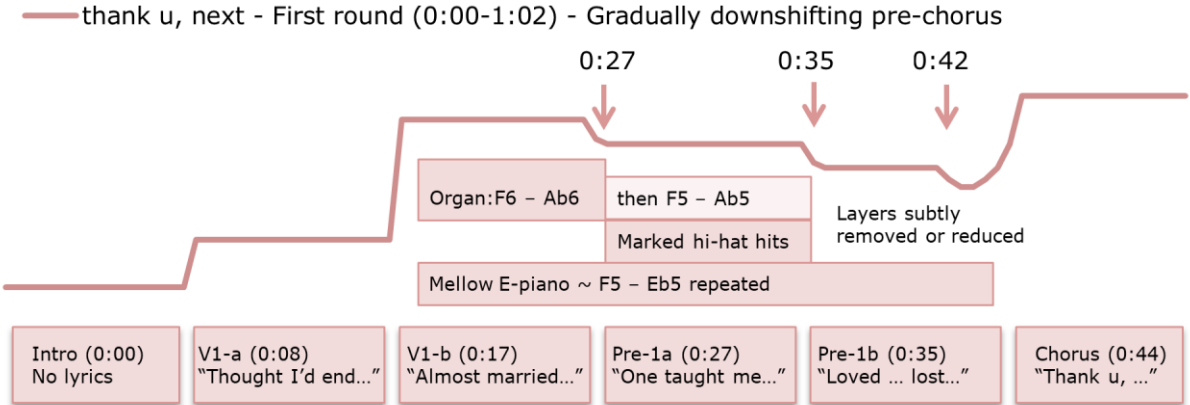
The comparisons of Styles with Bowie, Pink Floyd, Oasis and others were applicable in regards of stylistics. However, the subtle dynamic distribution allowed the after-chorus raises to pass unseen, as the reviews focused on the conventionally

<sup>510</sup> Oasis, “Champagne Supernova,” written by Noel Gallagher, on *(What’s the Story) Morning Glory* [67351] (UK: Epic, 1995), <https://open.spotify.com/track/6EMynpZ10GVcwVqiLZj6Ye?si=e3f5004ad1ef4ea9>

expected but less-overt verse-chorus raises. As the after-chorus raises were enabled by one well-placed downshift, "Sign of the Times" most definitely aspired to more than the rock-ballad format.

*Pop Downshift Applied at Micro Levels*

In late 2018, Ariana Grande song "Thank U, Next" entered the chart, staying on for the remainder of the year.<sup>511</sup> It features another subtle downshift example – If the downshift of "Sign" goes unnoticed because the focus is directed elsewhere, "Thank U" downshifts through devices that are barely noticeable in plain sight. The song moves through the form systematically, with the verse at 0:08, pre-chorus at 0:27 and then the chorus sets in at 0:44. The second part of the verse from 0:17 to 0:27 is actually the dynamically and texturally strongest. From there, the song reduces in small steps until the chorus begins, outlined in figure 6.9. The steps can be summed up as four instrument functions that all create small sonic voids through first playing strong before reducing and then going away.<sup>512</sup> The organ goes first, then the hi-hat, drums and piano. They do this with some overlap that create flow and keeps the voids from being consciously noticed.



**Figure 6.9 "thank U, next" – The Most Subtle Pop Downshift**

Through the second half of the verse from 0:17 to 0:27, an overtone-rich organ synth plays a motif variant on high notes F6 and Ab6. Then it is lowered one octave from 0:27 to 0:30, turning to briefly touch the upper octave at 0:31 and 0:33 before being stripped away. Meanwhile, as the synth energy drops, the overall energy is temporarily reinforced by two marked hi-hat-closing hits at 0:31 and 0:35. After 0:35 the only keys remaining is the mellow piano-sound that has been playing since the intro. It "lands" in two steps by ringing out at 0:42 and 0:44. The groove is also temporarily removed at 0:42, contributing to the downshift. From this point, the chorus can come on rather relaxed and un-stressed, yet more dynamically and texturally strong than the preceding part.

<sup>511</sup> Appendix: 46-52/2018. Ariana Grande, "thank u, next," written by Grande, Kimberley Krysiuk, Victoria McCants, Tayla Parx, Tommy Brown, Michael Foster, Charles Anderson, Njomza Vitia, on *thank u, next* (online album: Republic, 2019), <https://open.spotify.com/track/3e9HZxeyfWwjeyPAMmWSSQ?si=635973ed83a74051>  
<sup>512</sup> Peres, "The Sonic Dimension," 73-74, 85, 93.



### Differences and Similarities between EDM and Non-EDM Downshifting Songs

As the downshift mechanism can be traced over to other pop styles than EDM, it can be interesting to see whether or not the non-EDM songs of this chapter can be connected to the EDM-style hit songs that the earlier chapters describe. For instance, can any connection to build-up or drop be seen? What about the DJ-producer role? And, are there any phrase-sharing going on? It must be said that any positive answers to these questions do not prove any hard connection, but a rather multi-faceted and floating type instead. This can be understood through the theory of de Clercq, elaborating how one type of material can ambiguously resemble another and thereby evoke both.<sup>513</sup> Furthermore, the questions above are asked and answered as to demonstrate plausibility and not proof, inspired by Allan Moore's similar approach to other loosely related questions.<sup>514</sup> Many of the songs of this chapter can imply properties of the songs of the earlier case-study chapters.

The build-up of "We Found Love," shares a sonic signature with "24K Magic" through the air-horn type of sound found in both. However, there are also fundamental structural differences. In "Love," the air-horn sound is prominent, and the build-up leads into another instrumental part which is the drop, while "24K Magic" features lead vocals in the pre-chorus and following chorus.<sup>515</sup>

The drop in "Love" can loosely map onto the first instrumental of "Heathens," 1:58ff. The music video image of Twenty One Pilots as a two-member-band playing a melodically limited chord-progression instrumental can also help interpret this part as an event where a monocentric band *image* is moved towards the non-monocentric *sound expression* of rave.<sup>516,517</sup> Further in "Heathens," the return of this part with the added robotic vocal at 2:30ff also partly connects with the phrase-sharing going on in "I Took a Pill in Ibiza," 1:19ff.<sup>518</sup>

The last chorus in "Heathens" connects with "I Knew You Were Trouble" in two ways. First, the lowered start at 2:09ff and the later robotic instrumental at 2:30ff resemble the first chorus-to-drop in "Trouble" at 0:40-1:17. However, as "Heathens" also has a raised half of its last chorus at 2:19ff, it can evoke the second and third chorus setup of "Trouble," at 1:54-2:32 and 2:46-3:24, which moves from chorus to post-chorus both times.<sup>519</sup>

The way that "Trouble" begins its first chorus is fundamentally shared with the entries of the choruses in "Sorry," as both are downshifted significantly.<sup>520</sup> The same type of downshifted chorus entry is heard in "See You Again," "Ride," and "Stressed Out."<sup>521</sup> "See You Again" also has a post-chorus that features the same vocal shapes as the vocal hook sounds in "Trouble" and "Sorry."<sup>522,523</sup>

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<sup>513</sup> De Clercq, "Embracing Ambiguity," 1.5, 6.1-6.3.

<sup>514</sup> Moore, "U2...,"

<sup>515</sup> Rihanna, Harris, "We Found Love," 0:52ff; Mars, "24K Magic," 1:01ff.

<sup>516</sup> Twenty One Pilots, Fueled By Ramen (Official YouTube channel), "twenty one pilots: Heathens (from Suicide Squad: The Album) [OFFICIAL VIDEO]," 2:10ff, <https://www.youtube.com/watch?v=UprcpdwuwCg>

<sup>517</sup> Philip Tagg, "From Refrain to Rave...," 216-19.

<sup>518</sup> Twenty One Pilots, "Heathens"; Posner, Seeb, "I Took a Pill in Ibiza."

<sup>519</sup> Swift, "I Knew You Were Trouble."

<sup>520</sup> Swift, "Trouble," 0:40ff; Bieber, "Sorry," 0:48ff, 1:50ff.

<sup>521</sup> Wiz Khalifa, Charlie Puth, "See You Again," 1:13ff; Twenty One Pilots, "Ride," 0:38ff; Twenty One Pilots, "Stressed Out," 0:39ff.

<sup>522</sup> Wiz Khalifa, Charlie Puth, "See You Again," 1:13ff; Swift, "Trouble," 1:05ff; Bieber, "Sorry," 1:07ff.

All these small comparisons together form a network of interconnections for all the songs. The songs of this chapter<sup>524</sup> are all stylistically different from the EDM-influenced main songs of the earlier case-study chapters 2-5,<sup>525</sup> but still all songs connect through certain novel shared ground. One important difference is that the case-study songs are directly influenced by EDM. However, the songs of this chapter are all one degree further from the EDM influence. Thereby, in following research it may be proper to begin evaluating whether or not the mechanisms of EDM are departing from *EDM-pop*, becoming part of *just pop*.

Two songs of this chapter have no significant resemblance to the case-study songs apart from their downshifting. These songs are Harry Styles's "Sign of the Times" and Ariana Grande's "Thank U, Next." As their uses of downshifts are subtle, it can go unnoticed, but the songs achieve an effect of *not* raising the choruses above all other parts. It is not known if the artists and producers actively try to avoid the plain raised chorus category, but that is what they achieve through some highly intricate appliance of downshifting mechanisms. And by avoiding the plain raised category and also slightly downplaying the chorus intensity, the songs might come off as having a modern touch without revealing why. If that is the case, the fundamental principle of the EDM breakdown has thereby been included into pop's inner workings, as an unspoken rule for how to approach the chorus. The EDM breakdown sketch that Stanley<sup>526</sup> made has provided much illumination to 2010s pop, but in the following, the sketches of Ariana and Harry would also be highly interesting to see.

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<sup>523</sup> Penn, "Hit Songs Deconstructed...", 22:00-23:25, <https://www.youtube.com/watch?v=Om7coFn6y7g>

<sup>524</sup> See You Again, 24K Magic, Ride, Stressed Out, Heathens, Sign of the Times, Thank U, Next.

<sup>525</sup> We Found Love, I Knew You Were Trouble, I Took a Pill in Ibiza, Sorry.

<sup>526</sup> Butler, *Unlocking the Groove*, 221-22. See also figure 1.2 on page 3.

## Epilogue

### Can a New Direction for Pop Be Defined?

The conventional pop form did not change completely from the EDM influences. Out of the three alternative EDM mechanisms in “Stanley’s Sketch,” the most lasting impression came from the initial breakdown and not the following build-up or drop.<sup>527</sup> The case EDM songs from 2011-15 in chapters 2-5 all represented considerable diversions from the verse-chorus form – just like Sloan and Harding declared as made possible by “We Found Love” especially.<sup>528</sup> However, these alterations did not become used by a majority and the following years 2015-18 saw the pendulum turning back to verse-chorus form, but with downshifts as an important addition. The examples of the last chapter<sup>529</sup> show that the resulting downshift mechanism can be used for any pop style. On one side of the various approaches are the overt terrace-dynamic appliances like Wiz Khalifa with Charlie Puth in figure 6.1, and Twenty One Pilots in 6.3-6.4. On another side one can see far more subtle use like Ariana Grande, 6.9, Bruno Mars in 6.2 and Harry Styles in 6.7. All the mentioned downshifts are achieved by reducing the sonic textures, like Asaf Peres described as a relatively recent change in 2016.<sup>530</sup> If the downshifted raised choruses in 2015-18 represented a step back from the use of build-up and drop, the net result is still one clear step forward that might not have happened without the preceding trending of build-ups and drops.

The case-study analyses of drop songs with EDM stylistics show that the songs also looked after the traditional chorus to some degree. The approaches varied: “We Found Love” and “I Knew You Were Trouble” used the music material as both drop and chorus, while “I Took a Pill in Ibiza,” “Sorry” and “Where Are Ü Now” all found place in their drop highpoints for lead hook phrases from both DJ-producer and star singer. This allowed the singer to thrive in the affiliated formal solutions instead of being marginalised. A technical condition seems to be that the human voice cannot be dominant in these formal parts – the voice content has been manipulated to such a degree that it belongs equally to the DJ-producer and the singer, bordering on the minimal voice of Andreas Bergsland’s Minimal-Maximal model, figure 4.2 on page 64.<sup>531</sup> Conversely, if drops in pop music only were used as foundations for traditional choruses added on top, the drop would risk being co-opted by the pop form like Simon Reynolds described as near-customary in the early 2000s.<sup>532</sup> Keeping the drop instrumental can also portray the DJ-performer as *performing artist*, possibly explaining why the EDM case songs of this text can be seen as going further than non-EDM songs, in terms of pop form deviations – the drops are positioned as artistic performances from laptop instruments.

The analysis material cannot distinguish on a larger scale which style or artist that first used drops or downshifts. Further explorations can possibly attempt to pin-point the evolution of the downshift at different locations in greater pop. This information can say a whole lot about which styles were leading the development of pop, and in what ways. Especially hip-hop can be an interesting investigation, following John Caramanica’s *New*

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<sup>527</sup> See Butler, *Unlocking the Groove*, 221-22. See also figure 1.2 on page 3.

<sup>528</sup> Sloan and Harding, *Switched on Pop*, 47-51.

<sup>529</sup> See You Again, 24K Magic, Ride, Stressed Out, Heathens, Sign of the Times, Thank U, Next.

<sup>530</sup> Peres, *The Sonic Dimension*, 65-66, 73-4, 85, 93.

<sup>531</sup> Bergsland, *Experiencing Voices*, 149.

<sup>532</sup> Reynolds, “... Rave Music Conquered America,” paragraph 5.

*York Times* special about how hip-hop exploded in the charts when *Billboard* algorithms began including streams into chart performance.<sup>533</sup>

Although the chorus has always been the main highpoint of Top 10 pop through the period of analysis, new formal choices of both content, texture and dynamic layout has been established in the 2010s. In essence, a pop song can now more readily play up another instrument than the human voice in the song's highpoints, and the track can also use more dynamic variation within expected norms. There has been an expansion of the possible *formal places* – breakdowns, build-ups and drops can all be evoked in certain places in the form by reducing textures or dynamics, or slightly adjusting material. For instance, a breakdown-build-up can be hinted at if the drums and bassline are removed but the synth or piano remains. Also, if a chorus keeps playing without the lyrics, it can mimic a drop. This connects to Trevor de Clercq's description in regard of another song part – the bridge's – expected position, which allowed re-use of material that become bridge parts through the position. It shows that formal parts and labels are not definite, but relative.<sup>534</sup> These new possibilities to vary the content should be seen as positive, as they open up for creative explorations for the music creators.

However, when looking at the many appliances and variants of modernised formal structures, some philosophical questions arise. By the end of the period of analysis, in 2018, when many of the overt EDM stylistics were gone, and the most-incorporated trace seems to be the downshift mechanism, what does that mean? Is the breakdown that DJ-producer Stanley sketched out,<sup>535</sup> incorporated into the pop form? Or does the thus-far-lasting impression of the downshift mean that pop can potentially remain effectuating EDM? The questions touch the core of what pop is, in which a generalised and simplified philosophical definition can be that pop is whatever the music creators make and the mainstream accepts and regards as being most popular – so that the genre and the music is continuously both repeated and renewed.<sup>536</sup> As this can change, it means that the sound of pop is never constant, only fluctuant. Two pop songs from different eras would probably not sound like they belong next to each other. However, they are of course both pop songs, but can only be understood in context of their respective eras. It connects to the realisation that when the waves of EDM came into the mainstream around 2010, with "We Found Love" as one of its most potent single waves, certain EDM variants and pop started the process of becoming synonymous for that specific period. Not only did the sound of pop change, but EDM obviously also continued developing regardless of what happened in pop. So when *EDM-as-pop* had charted for a few years, its relation to *EDM-as-EDM* may have become more distant. One possible example can be the direction that dubstep took in the UK, towards its less-riff-sounding roots, after the harder-sounding brostep had broken into the US mainstream.<sup>537</sup> Eventually, the definition of what is and what is not EDM about the downshift can have many answers. But it seems to be a fundamental realisation that pop, through its nature as pop, will never become anything else. It can rather be understood the other way around – that anything pop includes eventually becomes pop. Therefore, pop can never conform, only co-opt. Inherent to this realisation is the notion of all genres to keep refreshing their content – if pop includes a certain EDM style, device or artist, for these it can easily mean the beginning of the end as an exciting underground entity.<sup>538</sup> Simultaneously, in pop, the

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<sup>533</sup> Caramanica for the *New York Times*, "...New Kind of Pop Star...", paragraphs 11-14.

<sup>534</sup> De Clercq, "Embracing Ambiguity," 5.7, 6.1-6.3.

<sup>535</sup> Butler, *Unlocking the Groove*, 221-22. See also chapter 1, page 3.

<sup>536</sup> Brackett, *Categorizing Sound*, 11-13. See also chapter 1, page 13-14.

<sup>537</sup> Reynolds, *the Guardian*, "... Rave Music Conquered America," paragraphs 34-36.

<sup>538</sup> Fales, "Hearing Timbre," 21-22.

mechanisms that will lead to the next cutting-edge music are already in motion. The further development of the downshift cannot be predicted. Whether it can be used in an “inverted” and subtle way like Ariana Grande does, or if it will become developed in other ways, remains to be seen. The downshift has already moved through generations of use, and it shows that what used to belong to EDM has also become pop, but no-one knows how long it will be part of pop. This thesis is concluded with the realisation that the devices it describes have been novel, they will be conventional for some time, and they will one day be challenged.



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## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-18**

**Next: Yearly Summaries**

## 0/2010:

<https://top40weekly.com/2010-all-charts/>

Top10 development of 2010 summarised. 570 highpoints and 520 chart spots.

### The Numbers

- Downshifts in chart spots: 28 %
- Build-ups in chart spots: 13 %
- Raised chorus highpoints: 75 %
  - o Combined with DS or other highpoints: 12 %
  - o Plain raised chorus highpoints: 63 %
    - Of total choruses (adding l/h): 72 %
- Drop or post-chorus highpoints: 8 %
  - o Drops: 3 %
  - o Post-choruses: 5 %
- Low/high chorus highpoints: 13 %
- Verse as downshift-affiliated highpoint: 5 %

### About the Charts

- EDM highpoints favoured vocals instead of instrumentals.
- Downshifted parts were mostly low/high choruses.
  - o Consistently more and more towards the year's end.
- Plain raised choruses represented seven out of ten chorus highpoints.

### About the Songs

- In weeks 1-11 and 21-27, Lady Gaga explored extensive chorus sections in songs "Bad Romance" and "Alejandro." Both songs' choruses have contrasting main and post parts that are equally dynamically intense, while "Bad Romance" former also has a downshifted pre-chorus before, and an additional hook after the chorus.
- In weeks 4-11, Ludacris featured a downshifted hook-driven pre-chorus that builds up and prepares a heavy bass-driven beat with vocal chorus on top.
- In weeks 26-36, Mike Posner song "Cooler Than Me" showed the charts a prominent instrumental as one of its two highpoint types. The song is without build-up. The choruses all begin lower than the preceding part, and then they are raised half-way.
- Two club-oriented songs use different solutions for vocal-driven highpoints. The lowering of their choruses provide energy for the following highpoint parts:
  - o In weeks 28-45, Taio Cruz song "Dynamite" exemplified a low/high chorus solution to a club song with a continuous vocal performance.
  - o In weeks 38-44, Flo Rida and David Guetta song "Club Can't Handle Me" uses a lowered chorus that moves over into a verse highpoint.



## 0/2011:

<https://top40weekly.com/2011-all-charts/>

Top10 development of 2011 summarised. 632 highpoints and 530 chart spots.

### The Numbers

- Downshifts in chart spots: 39 %, up 11 %
- Build-ups in chart spots: 32 %, up 19 %
- Raised chorus highpoints: 56 %, down 19 %
  - o Combined with DS or other highpoints: 10 %, down 2 %
  - o Plain raised chorus highpoints: 46 %, down 17 %
    - Out of total choruses (l/h added): 64 %, down 8 %
- Drop or post-chorus highpoints: 24 %, up 16 % – 3x
  - o Drops: 10 %, up 7 % – over 3x
  - o Post-choruses: 14 %, up 9 %
- Low/high chorus highpoints: 16 %, up 3 %
- Verse as downshift-affiliated highpoint: 4 %, unchanged

### About the Charts

- Considerable amount of EDM style and build-up as formal part.
- The EDM highpoints still mostly had vocals on top, instead of being instrumentals.
- Consistently more and more build-ups towards the end of the year.
- The combination of downshift and chorus was used, with many low/high choruses.
- The majority of chorus-highpoints (low/high and raised) were plain raised.

### About the Songs

- In weeks 53-2 and 8-20, Rihanna had several low/high choruses with post-chorus extensions in the high parts. These songs were the Stargate-produced “bangers” “Only Girl in the World” and “S&M.”
- Britney Spears charted with three songs from album *Femme Fatale*, having downshifted choruses as standard. When raising dynamics to approach highpoints, the songs chose between repeating the chorus or employing a post-chorus.
- In weeks 12-24, Britney charted with a post-chorus highpoint. “Till the World Ends” plays a stadium-friendly wordless post-chorus after the downshifted chorus.
- In weeks 13-25, Black Eyed Peas song “Just Can’t Get Enough” played with dynamics by building up towards an expected chorus highpoint, but reducing instrumentation and musical intensity instead. The verses are left to provide the high-energy dynamics throughout the bulk of the song, until the entrance of a contrasting drop-like section at the very end. This part does not integrate with the rest of the song and should be considered an additional idea.
- In weeks 13-21, Jeremih and 50 Cent song “Down on Me” builds up the chorus early. Dynamics and instrument layers are reduced mid-verse, then increased gradually by re-adding layers to the drum beat and keyboards into the chorus.
- From week 41 and on, “We Found Love” challenged the chorus by omitting Rihanna from the first highpoint, in favour of the drop. The second had the chorus vocals on the drop music, while the last played build-up, drop and chorus.
- In weeks 51-52, T-Pain, Lily Allen and Wiz Khalifa hip-hop ballad “5 O’Clock” distributes the parts of its low/high chorus through a character display. First, Allen’s voice softly portrays a part in a relationship that has gone to bed, while T-Pain and Khalifa’s contrasting portrayals are in an energetic “party” state.

## 0/2012:

<https://top40weekly.com/2012-all-charts/>

Top10 development of 2012 summarised. 563 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 38 %, up 14 %
- Build-ups in chart spots: 30 %, down 2 %
- Raised chorus highpoints: 59 %, up 3 %
  - o Combined with DS or other highpoints: 7 %, down 3 %
  - o Plain raised chorus highpoints: 52 %, up 6 %
    - Out of total choruses (l/h added): 78 %, up 15 %
- Drop or post-chorus highpoints: 28 %, up 4 %
  - o Drops: 19,4 %, up 9,4 %
  - o Post-choruses: 8,3 %, down 5,7 %
- Low/high chorus highpoints: 8 %, down 8 %
- Other downshift-affiliated highpoints: 5 %, up 1 %
  - o These are verse and instrumental hook.

### About the Charts

- Drops and choruses are equally welcome.
- The distribution started and ended equal, with four songs with drop-like related parts as highpoint and six songs with non-drop related parts as highpoint.
- It shifted in both directions with a considerable chorus focus mid-year.

### About the Songs

- Artists may have songs on either end of the spectrum, e.g. David Guetta with chorus highpoint with "Turn Me On" (ft. Nicki Minaj) in weeks 4-14 and drop highpoint with "Titanium" in weeks 27-35.
- Form is not locked to genre. Several EDM songs employ raised chorus highpoints, and several non-EDM songs employ drop-like related parts.
  - o EDM songs with raised chorus highpoint:
    - "Turn Me On" by David Guetta ft. Nicki Minaj, weeks 4-14.
    - "Too Close" by Alex Clare, in weeks 38-47.
  - o Non-EDM songs with drop or post-chorus highpoint:
    - "I Knew You Were Trouble" by Taylor Swift, in weeks 43 and 52.
    - "Whistle" by Flo Rida, in weeks 30-41.
    - "As Long As You Love Me" by Justin Bieber, in weeks 35-46. This song's drop merges vocal and synths through non-lyric doubling.

### Musical Trends

- Several big artists of other genres employed EDM tools with or without drops:
  - o Rihanna collaborated with Calvin Harris on "We Found Love" in weeks 1-11.
    - And with "Where Have You Been" in weeks 23-34.
  - o Nicki Minaj with "Starships" in weeks 9-29.
  - o Usher with "Scream" in weeks 26-32.
- Ambiguity is key to several songs. Choruses can support the following drops, but then they can be combined with the drop instrumental as a chorus highpoint.
  - o "We Found Love" by Rihanna ft. Calvin Harris in weeks 1-11.
  - o "I Knew You Were Trouble" by Taylor Swift in week 43 and on.

## 0/2013:

<https://top40weekly.com/2013-all-charts/>

Top10 development of 2013 summarised. 640 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up\* in chart spots: 44 %, up 6 %
- Build-ups in chart spots: 27 %, down 3 %
- Raised chorus highpoints: 58 %, down 1 %
  - o Combined with DS or other highpoints: 15 %, up 8 % – over 2x
  - o Plain raised chorus highpoints: 43 %, down 9 %
    - Out of total choruses (l/h added): 61 %, down 17 %
- Drop or post-chorus highpoints: 29 %, up 1 %
  - o Drops: 14 %, down 5 %
  - o Post-choruses: 15 %, up 7 % – almost doubled
- Low/high chorus highpoints: 13 %, up 5 %
- Other downshift-affiliated highpoints: 0 %, down 5 %
- More downshifts but unchanged distribution of build-ups.
- Less plain raised choruses.

\* "Summertime Sadness" in weeks 36-43 has EDM build-up but no downshift.

### About the Charts

- Drops and other related parts, and raised choruses, are all equally welcomed.
- Noticable shifts. Weeks 21-26 had no drop-containing songs and the weeks 27-32 also had no instrumental highpoints. Drops re-entering again in week 33.
- The year can be divided in three periods regarding the distribution of highpoints: Equal beginning, raised choruses mid-year, drops/post-choruses back towards end

### About the Songs

- "Don't You Worry Child" by EDM group Swedish House Mafia uses chant-like material in both build-up parts and drops. In and out of the Top10 in weeks 4-11
- From week 35 and on, in "Wake Me Up" by Avicii, country and EDM play together. Verse and chorus have country influenced by EDM, and vice versa in build-up and drop. Common to both are the drum pattern, chords and acoustic guitar.

### Musical Trends

- Post-choruses are used in several styles
  - o By boyband One Direction in week 32
  - o In straight pop by Katy Perry in weeks 36-50
  - o In rap by Eminem and Rihanna from week 46 and on
- Retro trend: earlier hits re-made with drops or instrumental hooks.
  - o With "Feel This Moment", Pitbull and Christina Aguilera turns A-Ha song "Take On Me" (1985) and its synth riff into drop material. Weeks 14-20
  - o "Safe And Sound" by Capital Cities borrows heavily from "Kids" (2005) by MGMT. The example shows how such a song might be in 2013, its trumpet hook with instrumental lead. In and out of the Top10 in weeks 33-40.
- Viral EDM-style videos gain entrance to the charts by going big on YouTube:
  - o "Gangnam Style" by Psy in week 2.
  - o "Harlem Shake" by Baauer in weeks 9-16.
  - o "The Fox" by Ylvis in weeks 41-45.

## 0/2014:

<https://top40weekly.com/2014-all-charts/>

Top10 development of 2014 summarised. 566 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 52 %, up 8 %
- Build-ups in chart spots: 27 %, unchanged
- Raised chorus highpoints: 57 %, down 1 %
  - o Combined with DS or other highpoints: 18 %, up 3 %
  - o Plain raised chorus highpoints: 39 %, down 4 %
    - Out of total choruses (l/h added): 60 %, down 1 %
- Drop or post-chorus highpoints: 29 %, unchanged
  - o Drops: 17 %, up 3 %
  - o Post-choruses: 12 %, down 3 %
- Low/high chorus highpoints: 9 %, down 4 %
- Other downshift-affiliated highpoints: 5 %, up 5 %
  - o These are pre-chorus and A/B variant.
- More downshifts but unchanged distribution of build-ups.
- More drops and equally less post-choruses.

### About the Charts

- Equal welcoming of choruses, drops and/or related formal parts as highpoints.
- Variation throughout the year ranges from almost only raised choruses in March, April and late August, to more equal distribution in June and July.

### About the Songs

- Big act songs with no chorus:
  - o Coldplay song "A Sky Full of Stars" in week 22.
  - o Calvin Harris song "Summer" in weeks 25-33.
- From week 50 on, Mark Ronson and Bruno Mars song "Uptown Funk" is a clear non-EDM example with build-up followed by instrumental highpoint. Both retro and novel, as disco and funk used related highpoints from the 1970s.

### Musical Trends

- In hip-hop and RnB, bass drops combined with hooks are used in many big hits.
  - o Jason DeRulo from weeks 6-31 with two songs: "Talk Dirty" featuring 2 Chainz in weeks 6-23, and "Wiggle" featuring Snoop Dogg in weeks 24-31.
  - o Ariana Grande and Iggy Azalea with "Problems" in weeks 20-34.
  - o Iggy Azalea and Rita Ora with "Black Widow" in the weeks 35-47.
  - o EDM and hip-hop met with DJ Snake and Lil Jon in "Turn Down For What" in the weeks 15-29.
- Drops or relatable parts were adapted by other styles than EDM. Funk/RnB/disco "Uptown Funk": week 50 and on. Also hip-hop bass drops similar to "Wiggle."
- Several songs use post-chorus in addition to a raised chorus:
  - o "Am I Wrong" by Nico & Vinz in the weeks 23-36.
  - o "Rude" by MAGIC! in the weeks 23-39.
  - o "Chandelier" by Sia in the weeks 32-40 (not as a highpoint).
  - o "Rather Be" by Clean Bandit featuring Jess Glynne in week 41.
  - o "Love Me Harder" by Ariana Grande & the Weeknd from week 47 and on.

## 0/2015:

<https://top40weekly.com/2015-all-charts/>

Top10 development of 2015 summarised. 571 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 47 %, down 5 %
- Build-ups in chart spots: 12 %, down 14 % – over half
- Raised chorus highpoints: 60 %, up 3 %
  - o Combined with DS or other highpoints: 16 %, down 2 %
  - o Plain raised chorus highpoints: 44 %, up 5 %
    - Out of total choruses (l/h added): 61 %, unchanged
- Drop or post-chorus highpoints: 26 %, down 3 %
  - o Drops: 9 %, down 8 % – almost half
  - o Post-choruses: 17 %, up 5 %
- Low/high chorus highpoints: 12 %, up 3 %
- Other downshift-affiliated highpoints: 2 %, down 3 %
  - o These are pre-chorus and verse.
- Less downshifts and especially build-ups.
- More post-choruses, but less drops.

### About the Charts

- Songs with drops or equivalent post-choruses are in the Top10 through the year, but a shift towards a larger distribution of raised choruses can be seen.
- There were most drops or similar formal parts as highpoints in the year's first half.

### About the Songs

- In weeks 6-7, Fall Out Boy with song "Centuries" shows a rock band approach to build-up and post-chorus, through lowered chorus and short build-up transition.
- In weeks 16-34, Wiz Khalifa & Charlie Puth song "See You Again" features sparsely instrumented chorus moving to fully instrumented wordless post-chorus.
- In weeks 23-30, David Guetta ft. Nicki Minaj, Bebe Rexha and Afrojack song "Hey Mama" features a two-part chorus that runs through an anti-climactic hook, but into a bass-drop-driven verse. Does this song provide two formal set-ups? One vocally focused and one for the beat?

### Musical Trends

- The three first examples of the last section shows that the post-chorus may be established as a somewhat expected formal part.
- Justin Bieber plays on all sides of the fence
  - o With "Sorry", entering the chart in week 46, he features a post-chorus highpoint.
  - o With "What Do You Mean?" entering in week38, he features a combination of a synth-line-hook and vocals, interplaying in a raised chorus.
  - o These two songs display each side of a fine line between definitions of raised chorus and post-chorus/drop.
  - o The feature on the Jack Ü, Skrillex & Diplo song "Where Are Ü Now" in weeks 29-38 shows Bieber is in the charts with song with an excessive, three-part drop. Bieber's vocals consist of mainly verses, in addition to hooks along the build-up and drop parts.

## 0/2016:

<https://top40weekly.com/2016-all-charts/>

Top10 development of 2016 summarised. 621 highpoints and 530 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 63 %, up 16 %
- Build-ups in chart spots: 27 %, up 15 % – over 2x
- Raised chorus highpoints: 52 %, down 8 %
  - o Combined with DS or other highpoints: 25 %, up 9 %
  - o Plain raised chorus highpoints: 27 %, down 16 %
    - Out of total choruses (l/h added): 43 %, down 18 %
- Drop/instrumental or post-chorus highpoints: 34 %, up 8 %
  - o Drops/instrumentals: 21 %, up 12 % – over 2x
  - o Post-choruses: 13 %, down 8 %
- Low/high chorus highpoints: 11 %, down 1 %
- Other downshift-affiliated highpoints: 0 %, down 2 %
- Verse highpoint, non-downshift-affiliated: 3 %
- Substantial increase in downshifts and build-ups.
- Drops also increase much, while post-choruses decreases.
- Raised choruses slightly decreasing.
- Plain raised choruses decrease much.
  - o Equal to increase of downshifts. Other possible factors are unchanged.

### About the Charts

- Raised choruses consistent throughout all of the year, usually 6-7 in one week.
- Drops or equivalent post-choruses are in the Top10 through the second half.
- A representation of huge hits will show all kinds of highpoint distribution.

### About the Songs

- In weeks 7-18, with "Me, Myself & I", G-Eazy and Bebe Rexha explores the chorus and post-chorus format. Two different choruses is heard. After the first verse the chorus is presented as in a rap song. After the second verse, the chorus of the first round takes a preparing role for the immediately following post-chorus, which has an energetic vocal and mostly prefers sound over lyrics.
- In weeks 12-26, the Seeb remix of Mike Posner's "I Took a Pill in Ibiza" shows a folk song transformed into EDM song in the then-novel tropical house segment. The chorus of the folk version is used to build up the drop of the EDM version.
- In weeks 27-39, with the song "Ride," twenty one pilots made a chorus that can be interpreted several ways. Contemporarily it can be a "low/high-chorus" or a dynamically low chorus with a high post-chorus. In pre 2010s thinking, the parts may have been interpreted as pre-chorus and chorus.

### Musical trends

- There are fewer boundaries for playing with the formal parts and musical figures relating to drops and build-ups.
- Dynamic weighting between chorus and the preceding or following parts seems important, and also internally in choruses like the low/high type.
- Hip-hop and rap songs highly represented in the Top10, with versatile form solutions that allow taking verses, choruses and hooks in all dynamic directions.

<https://top40weekly.com/2017-all-charts/>

Top10 development of 2017 summarised. 526 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 65 %, up 2 %
- Build-ups in chart spots: 17 %, down 10 %
- Raised chorus highpoints: 47 %, down 5 %
  - o Combined with DS or other highpoints: 19 %, down 6 %
  - o Plain raised chorus highpoints: 28 %, up 1 %
    - Out of total choruses (l/h added): 40 %, down 3 %
- Drop/instrumental or post-chorus highpoints: 26 %, down 8 %
  - o Drops/instrumentals: 13 %, down 8 %
  - o Post-choruses: 13 %, unchanged
- Low/high chorus highpoints: 23 %, up 12 % – over 2x
- Verse highpoint, downshift-affiliated: 3 %, unchanged
- Further increase in downshift, but a large decrease in build-ups.
- Low/high-choruses increase much.
- Drops decrease much, while post-choruses are at a stand-still.
- Raised choruses decrease.
- Plain raised choruses at a stand-still.

### About the Charts

- The original EDM formal parts leave a clear influence as they in 2017 give way to pop equivalents, as some of the choruses that would have been raised might have been low/high instead. This can be explained through increased low/high choruses and downshifts, paired with decreasing raised choruses, build-ups and drops.
- Quite many raised choruses have downshifts in advance.
- There are many big hits with both low/high and plain raised choruses.

### About the Songs

- In weeks 13-21, KYLE ft. Lil Yachty with "iSpy" shows a hip-hop/rap song that employs a post-chorus as highpoint, preceded by chorus entering on lower intensity than the verse preceding the chorus.
- In and out of the Top10 in weeks 16-35, Sam Hunt with "Body Like A Back Road" shows two examples of a country pop song drawing inspiration from other pop sources. In the form, the chorus lowers its dynamics before the following part lifts the song up. Stylistically, a "hip-hop-hey" is heard on unweighted 8th notes
- In week 17, Harry Styles with the song "Sign of the Times" consistently raises whichever part that comes after the chorus. This applies novel formal choices to a rock semi-ballad. Compared to the likes of early Oasis and early Coldplay, that raised the chorus and eventually lowered the verses.
- In week 38, Taylor Swift has two different dynamic setups in "...Ready For It," linking older and newer dynamic formal variations. The first two choruses are lowered, preceded by intensifying pre-choruses. For the last chorus, the opposite – a raised chorus – is used. She has done something similar before, with "I Knew You Were Trouble" (first playing build-up and drop, then chorus to post-chorus). Both songs share principles in displaying the material first in a novel setup and then in a well-used and established frame.

## 0/2018:

<https://top40weekly.com/2018-all-charts/>

Top10 development of 2017 summarised. 594 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 74 %, up 9 %
- Build-ups in chart spots: 6 %, down 11 %– ca. two thirds
- Raised chorus highpoints: 57 %, up 10 %
  - o Combined with DS or other highpoints: 42,7 %, down 6,3 %
  - o Plain raised chorus highpoints: 14,6 %, down 13,4 %
    - Out of total choruses (l/h added): 20 %, down 20 %– half as much
- Drop/instrumental or post-chorus highpoints: 14 %, down 12 %
  - o Drops/instrumentals: 2 %, down 11 % – almost gone
  - o Post-choruses: 12 %, down 1 %
- Low/high chorus highpoints: 14 %, down 9 %
- Verse highpoint, downshift-affiliated: 13 %, up 10 % – more than 3x
- Downshifts increase – used in ca. three quarters of Top10 songs.
- Drops and build-ups also decrease much, while post-choruses are at a stand-still.
- Low/high-choruses decrease much.
- Raised choruses increase.
- Plain raised choruses decrease quite much.

### About the Charts

- A great majority of the songs are hip-hop or RnB.
- There are few EDM songs in the year's chart, and the ones that are present do not necessarily have drops in them. Yet they consistently build up their highpoints.
- Many A-list hip-hop artists release albums where several songs chart at the same time, before they drop out the following week: Drake in weeks 5 and 28, J. Cole in week 18, Travis Scott in week 33, Eminem in weeks 37-39, Lil Wayne in week 41.
- Some singles from these albums also stay quite long, such as Drake's "Nice for What" in weeks 16-31 and Travis Scott's "Sicko Mode" from week 33 and on.

### About the Songs

- In weeks 7-11, Migos song "Stir Fry" prepares a downshift into the chorus. In the preceding pre-chorus, they play up a prominent synth lead with a heavy bass sound underneath. These two are then finished as the chorus hook sets in, leaving a comparably "empty drum beat" with the chorus hook vocals.
- In weeks 10-31, Post Malone and Ty Dolla \$ign song "Psycho" downshifts in three different ways. A downshift in the first verse prepares raising of the following bridge, which serves as a high-dynamic contrast to the downshifting of the adjoined first chorus. The second verse is downshifted in advance of the chorus, also proceeding into the chorus.
- In weeks 22-34, Ella Mai song "Boo'd Up" performs effective downshifting in a 90s-esque RnB/soul song. The pre-chorus takes a high/low setup through removing the hi-hats half-way, then re-inserting them for the following chorus. The hi-hat intensity is also kept high into the second verse, and removed half-way into it so that the verse does not drop.
- In weeks 46 and on, Ariana Grande song "Thank U, Next" gradually downshifts, through reducing and eventually removing a synth layer and a high-hat.



## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2010**

## 0/2010:

<https://top40weekly.com/2010-all-charts/>

Top10 development of 2010 summarised. 570 highpoints and 520 chart spots.

### The Numbers

- Downshifts in chart spots: 28 %
- Build-ups in chart spots: 13 %
- Raised chorus highpoints: 75 %
  - o Combined with DS or other highpoints: 12 %
  - o Plain raised chorus highpoints: 63 %
    - Of total choruses (adding l/h): 72 %
- Drop or post-chorus highpoints: 8 %
  - o Drops: 3 %
  - o Post-choruses: 5 %
- Low/high chorus highpoints: 13 %
- Verse as downshift-affiliated highpoint: 5 %

### About the Charts

- EDM highpoints favoured vocals instead of instrumentals.
- Downshifted parts were mostly low/high choruses.
  - o Consistently more and more towards the year's end.
- Plain raised choruses represented seven out of ten chorus highpoints.

### About the Songs

- In weeks 1-11 and 21-27, Lady Gaga explored extensive chorus sections in songs "Bad Romance" and "Alejandro." Both songs' choruses have contrasting main and post parts that are equally dynamically intense, while "Bad Romance" former also has a downshifted pre-chorus before, and an additional hook after the chorus.
- In weeks 4-11, Ludacris featured a downshifted hook-driven pre-chorus that builds up and prepares a heavy bass-driven beat with vocal chorus on top.
- In weeks 26-36, Mike Posner song "Cooler Than Me" showed the charts a prominent instrumental as one of its two highpoint types. The song is without build-up. The choruses all begin lower than the preceding part, and then they are raised half-way.
- Two club-oriented songs use different solutions for vocal-driven highpoints. The lowering of their choruses provide energy for the following highpoint parts:
  - o In weeks 28-45, Taio Cruz song "Dynamite" exemplified a low/high chorus solution to a club song with a continuous vocal performance.
  - o In weeks 38-44, Flo Rida and David Guetta song "Club Can't Handle Me" uses a lowered chorus that moves over into a verse highpoint.



**53/2009: Week number 53 (of 2009), ending Jan 2**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
3	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
4	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
5	Fireflies - Owl City	<b>F:</b> xAB-AB-CABBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D = Bridge verse <i>Downshifted</i> chorus: 0:42
6	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
7	Watcha Say - Jason Derulo	<b>F:</b> ABCA-BCA-D-CA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge Last chorus begins low and raises half-way
8	Down - Jay Sean ft. Lil Wayne	<b>F:</b> ABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse
9	Meet Me Halfway - Black Eyed Peas	<b>F:</b> ABCA-BCAA-DE-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge E = Pre-chorus variation Optional interpretation could be all Fergie's parts C and A as a long chorus
10	3 - Britney Spears	<b>F:</b> AxBCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge <i>Downshifted</i> choruses: 0:58, 1:54

**1/2010: Week number 1, ending Jan 9**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Replay - Iyaz	<b>F:</b> <b>ABCA-BCA-BCA-D-A</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
3	Bad Romance - Lady Gaga	<b>F:</b> ABCDE <b>A</b> -BCDE <b>A</b> -B-FGA- <b>EA</b> -B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
4	Fireflies - Owl City	<b>F:</b> xAB-AB- <b>CABBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D = Bridge verse <i>Downshifted</i> chorus: 0:42
5	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
6	Watcha Say - Jason Derulo	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D- <b>CA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge Last chorus begins low and raises half-way
7	Down - Jay Sean ft. Lil Wayne	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse
8	Party in the U.S.A - Miley Cyrus	<b>F:</b> xAB-AB- <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge Emptied beat right before the chorus, two bars Two bars in 2010 is counted as a transition
9	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BC <b>DD</b> - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
10	Do You Remember - Jay Sean ft. Sean Paul & Lil Jon	<b>F:</b> xAB <b>CD</b> -xAB <b>CD</b> -E <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = Bridge

**2/2010: Week number 2, ending Jan 16**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>2</b>	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
<b>3</b>	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
<b>4</b>	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
<b>5</b>	Fireflies - Owl City	<b>F:</b> xAB-AB-CABBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D = Bridge verse <i>Downshifted</i> chorus: 0:42
<b>6</b>	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
<b>7</b>	Down - Jay Sean ft. Lil Wayne	<b>F:</b> ABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse
<b>8</b>	Watcha Say - Jason Derulo	<b>F:</b> ABCA-BCA-D-CA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge Last chorus begins low and raises half-way
<b>9</b>	I Gotta Feeling - Black Eyed Peas	<b>F:</b> xAABCB-ABDBEA - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse gang-roar, verse sung, hook ("do it") E = Variation (Monday, Thursday ...) <i>Downshifted</i> chorus: 2:28. Builds up through verses
<b>10</b>	Party in the U.S.A - Miley Cyrus	<b>F:</b> xAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge Emptied beat right before the chorus, two bars Two bars in 2010 is counted as a transition

**3/2010: Week number 3, ending Jan 23**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
3	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
4	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
5	Fireflies - Owl City	<b>F:</b> xAB-AB-CABBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D = Bridge verse <i>Downshifted</i> chorus: 0:42
6	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
7	Blah Blah Blah - Ke\$ha ft. 3OH!3	<b>F:</b> ABCD-BCD-E-DDx - <i>Raised chorus</i> <b>D:</b> Intro, verse, pre-chorus, chorus. E = Bridge, builds up
8	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
9	Hard - Rihanna ft. Jeezy	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse E = Verse variation Chorus is ambiguous and borders on post-chorus Consists of three hook repeats and chorus conclusion
10	Down - Jay Sean ft. Lil Wayne	<b>F:</b> ABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse

**4/2010: Week number 4, ending Jan 30**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>2</b>	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
<b>3</b>	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
<b>4</b>	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
<b>5</b>	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
<b>6</b>	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
<b>7</b>	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
<b>8</b>	Hard - Rihanna ft. Jeezy	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse E = Verse variation Chorus is ambiguous and borders on post-chorus Consists of three hook repeats and chorus conclusion
<b>9</b>	Fireflies - Owl City	<b>F:</b> xAB-AB-CABBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D = Bridge verse <i>Downshifted</i> chorus: 0:42
<b>10</b>	How Low - Ludacris	<b>F:</b> ABAC-BAC-BAC - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted</i> hooks: 1:06, 2:12, 2:52, builds up



**5/2010: Week number 5, ending Feb 6**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Today Was A Fairytale - Taylor Swift	<b>F:</b> xAABC-ABC-DBBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Instrumental
3	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA- <b>EA</b> -B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
4	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
5	Baby - Justin Bieber ft. Ludacris	<b>F:</b> xAB-AB-C- <b>Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Rap verse
6	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D- <b>A</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
7	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
8	Empire State of Mind - Jay Z ft. Alicia Keys	<b>F:</b> xAB-AB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge
9	Hard - Rihanna ft. Jeezy	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse E = Verse variation Chorus is ambiguous and borders on post-chorus Consists of three hook repeats and chorus conclusion
10	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge

**6/2010: Week number 6, ending Feb 13**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted pre-choruses: 1:04, 2:06</i>
3	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts in verses, before chorus: 0:38, 1:56</i>
4	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
5	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted choruses: 0:42, 2:11, builds up</i>
6	How Low - Ludacris	<b>F:</b> ABAC-BAC-BAC - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted hooks: 1:06, 2:12, 2:52, builds up</i>
7	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way
8	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
9	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
10	Hard - Rihanna ft. Jeezy	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse E = Verse variation Chorus is ambiguous and borders on post-chorus Consists of three hook repeats and chorus conclusion

**7/2010: Week number 7, ending Feb 20**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Imma Be - Black Eyed Peas	<b>F:</b> xAB- <b>AB</b> -C- <b>DE-DE</b> - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
3	Need You Now - Lady Antebellum	<b>F:</b> xAB- <b>AB</b> -Ca <b>B</b> -D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
4	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
5	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA- <b>EA</b> -B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
6	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up
7	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
8	How Low - Ludacris	<b>F:</b> ABAC-BAC-BAC - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted</i> hooks: 1:06, 2:12, 2:52, builds up
9	I Gotta Feeling - Black Eyed Peas	<b>F:</b> xAABCB-ABBDBEA - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse gang-roar, verse sung, hook ("do it") E = Variation (Monday, Thursday ...) <i>Downshifted</i> chorus: 2:28. Builds up through verses
10	Replay - Iyaz	<b>F:</b> ABCA-BCA-BCA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge First and last choruses begin low, raised half-way

**8/2010: Week number 8, ending Feb 27**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	We Are the World 25 for Haiti - Artists for Haiti	<b>F:</b> xAB-AB-C-BBBBBB-D-BxBx - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus. C = Bridge. D = Rap bridge Many variations
3	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
4	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
5	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
6	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
7	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
8	How Low - Ludacris	<b>F:</b> ABAC-BAC-BAC - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted</i> hooks: 1:06, 2:12, 2:52, builds up
9	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
10	Sexy Bitch - David Guetta ft. Akon	<b>F:</b> ABCDA-BCDD - <i>Post-chorus</i> <b>D:</b> Instrumental, verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:42, 2:11, builds up

**9/2010: Week number 9, ending Mar 6**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Imma Be - Black Eyed Peas	<b>F:</b> xAB- <b>AB</b> -C- <b>DE-DE</b> - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
<b>2</b>	TiK-ToK - Ke\$ha	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> -D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>3</b>	BedRock - Young Money ft. Lloyd	<b>F:</b> AB <b>BA</b> -B <b>BA</b> -B <b>BBAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
<b>4</b>	Bad Romance - Lady Gaga	<b>F:</b> ABC <b>DEA</b> -BC <b>DEA</b> -B-FGA- <b>EA</b> -B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
<b>5</b>	Need You Now - Lady Antebellum	<b>F:</b> xAB- <b>AB</b> -Ca <b>B</b> -D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
<b>6</b>	We Are the World 25 for Haiti - Artists for Haiti	<b>F:</b> xAB- <b>AB</b> -C-B <b>BBBBB</b> -D- <b>BxBx</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus. C = Bridge. D = Rap bridge Many variations
<b>7</b>	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
<b>8</b>	How Low - Ludacris	<b>F:</b> AB <b>AC</b> -B <b>AC</b> -B <b>AC</b> - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted</i> hooks: 1:06, 2:12, 2:52, builds up
<b>9</b>	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>10</b>	Say Aah - Trey Songz ft. Fabolous	<b>F:</b> xAB <b>CA</b> -B <b>CA</b> -D <b>AA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse

**10/2010: Week number 10, ending Mar 13**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Imma Be - Black Eyed Peas	<b>F:</b> xAB- <b>AB</b> -C- <b>DE-DE</b> - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
<b>2</b>	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
<b>3</b>	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-Ca <b>B</b> -D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
<b>4</b>	TiK-ToK - Ke\$ha	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> -D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>5</b>	Bad Romance - Lady Gaga	<b>F:</b> ABCDE <b>A</b> -BCDE <b>A</b> -B-FGA- <b>EA</b> -B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted</i> pre-choruses: 1:04, 2:06
<b>6</b>	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
<b>7</b>	How Low - Ludacris	<b>F:</b> AB <b>AC</b> -B <b>AC</b> -B <b>AC</b> - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted</i> hooks: 1:06, 2:12, 2:52, builds up
<b>8</b>	Rude Boy - Rihanna	<b>F:</b> xAB <b>CA</b> -B <b>CA</b> -Dx <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
<b>9</b>	Say Aah - Trey Songz ft. Fabolous	<b>F:</b> xAB <b>CA</b> -B <b>CA</b> -D <b>AA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Rap verse
<b>10</b>	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge

**11/2010: Week number 11, ending Mar 20**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
<b>2</b>	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
<b>3</b>	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts in verses, before chorus: 0:38, 1:56</i>
<b>4</b>	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
<b>5</b>	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
<b>6</b>	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>7</b>	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
<b>8</b>	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>9</b>	Bad Romance - Lady Gaga	<b>F:</b> ABCDEA-BCDEA-B-FGA-EA-B - <i>Raised chorus</i> <b>D:</b> Chorus pt2, Hook/riff, verse, pre-chorus, chorus pt1. F = Bridge pt1. G = Bridge pt2 <i>Downshifted pre-choruses: 1:04, 2:06</i>
<b>10</b>	How Low - Ludacris	<b>F:</b> ABAC-BAC-BAC - <i>Low/high chorus</i> <b>D:</b> Hook 1, verse, Hook 2/chorus <i>Downshifted hooks: 1:06, 2:12, 2:52, builds up</i>

**12/2010: Week number 12, ending Mar 27**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 10 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
3	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
4	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
5	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
6	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
7	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts in verses, before chorus: 0:38, 1:56</i>
8	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xAABCD-EABBCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
10	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge



**13/2010: Week number 13, ending Apr 3**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 10 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude Boy - Rihanna	<b>F:</b> xAB <b>CA</b> -BCA-Dx <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABC <b>A</b> -BCA-D- <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xA <b>AB</b> CD-E <b>AB</b> BCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
4	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB- <b>Ca</b> B-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
5	Break Your Heart - Taio Cruz	<b>F:</b> ABC <b>DA</b> -ABCDA-E- <b>DDA</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
6	Imma Be - Black Eyed Peas	<b>F:</b> xAB- <b>AB</b> -C- <b>DE</b> - <b>DE</b> - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
7	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
8	BedRock - Young Money ft. Lloyd	<b>F:</b> AB <b>BA</b> -BBA- <b>BBBAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56
9	TiK-ToK - Ke\$ha	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> -D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
10	Baby - Justin Bieber ft. Ludacris	<b>F:</b> xAB-AB-C- <b>B</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Rap verse

**14/2010: Week number 14, ending Apr 10**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 10 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
4	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
5	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xAABCD-EABBCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
6	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
7	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
8	Baby - Justin Bieber ft. Ludacris	<b>F:</b> xAB-AB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Rap verse
9	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts in verses, before chorus: 0:38, 1:56</i>
10	TiK-ToK - Ke\$ha	<b>F:</b> ABCC-ABCC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge

**15/2010: Week number 15, ending Apr 17**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 10 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
4	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
5	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xAABCD-EABBCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
6	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
7	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
8	Baby - Justin Bieber ft. Ludacris	<b>F:</b> xAB-AB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Rap verse
9	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
10	BedRock - Young Money ft. Lloyd	<b>F:</b> ABBA-BBA-BBBAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse (variations) <i>Downshifts</i> in verses, before chorus: 0:38, 1:56

**16/2010: Week number 16, ending Apr 24**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
4	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
5	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
6	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
7	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xAABCD-EABBCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
8	Imma Be - Black Eyed Peas	<b>F:</b> xAB-AB-C-DE-DE - <i>Raised choruses</i> <b>D:</b> Hook/chorus, verse. C = Bridge D = Club groove verse. E = Club groove chorus Two different grooves sharing some material
9	Baby - Justin Bieber ft. Ludacris	<b>F:</b> xAB-AB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Rap verse
10	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after

**17/2010: Week number 17, ending May 1**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D- <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
<b>2</b>	Rude Boy - Rihanna	<b>F:</b> xABC <b>A</b> -BC <b>A</b> -Dx <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
<b>3</b>	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CC <b>A</b> A - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
<b>4</b>	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E- <b>DDA</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
<b>5</b>	Need You Now - Lady Antebellum	<b>F:</b> x <b>AB</b> - <b>AB</b> -Ca <b>B</b> -D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
<b>6</b>	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>7</b>	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> x <b>AAB</b> CD-E <b>AB</b> BCD-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections
<b>8</b>	OMG - Usher ft. will.i.am	<b>F:</b> xABCDA <b>B</b> - <b>CD</b> AB <b>B</b> - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
<b>9</b>	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>10</b>	Whataya Want From Me - Adam Lambert	<b>F:</b> xABC-ABC-D- <b>ACCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Instrumental

**18/2010: Week number 18, ending May 8**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D- <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
2	Rude Boy - Rihanna	<b>F:</b> xABC <b>A</b> -BC <b>A</b> -Dx <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Break Your Heart - Taio Cruz	<b>F:</b> ABC <b>D</b> A-ABC <b>D</b> A-E- <b>D</b> D <b>A</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
4	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB- <b>C</b> a <b>B</b> -D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
5	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>C</b> CA <b>A</b> - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
6	OMG - Usher ft. will.i.am	<b>F:</b> xABC <b>D</b> AB- <b>C</b> D <b>A</b> BB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
7	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D- <b>B</b> CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
8	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>D</b> CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xAB <b>A</b> - <b>B</b> A-C <b>B</b> A <b>D</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
10	Telephone - Lady Gaga ft. Beyonce	<b>F:</b> xA <b>A</b> BC <b>D</b> -E <b>A</b> BB <b>C</b> D-F - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus, hook, rap verse. F = outro Long chorus sections

**19/2010: Week number 19, ending May 15**

**Summary and numbers:**

- 9 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB- <b>CD</b> ABB - Verse <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
2	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D- <b>A</b> x - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
3	Rude Boy - Rihanna	<b>F:</b> xAB <b>C</b> A-BC <b>A</b> -Dx <b>A</b> x - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
4	Break Your Heart - Taio Cruz	<b>F:</b> ABC <b>D</b> A-ABC <b>D</b> A-E- <b>D</b> DA - Raised chorus <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
5	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB- <b>Ca</b> <b>B</b> -D - Raised chorus <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro
6	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CC</b> AA - Raised chorus <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
7	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA- <b>BA</b> -CBAD - Raised chorus <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
8	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>DCC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	In My Head - Jason Derulo	<b>F:</b> xABC-xABC-D- <b>BCC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
10	Young Forever - Jay Z + Mr. Hudson	<b>F:</b> xAB- <b>CB</b> - <b>CB</b> -CB - Raised chorus <b>D:</b> Verse song, chorus, verse rap

**20/2010: Week number 20, ending May 22**

**Summary and numbers:**

- 9 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Not Afraid - Eminem	<b>F:</b> ABA-BA-C-BA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge
2	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
3	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
4	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
5	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
6	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-DxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
7	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D-CCAA - <i>Raised chorus</i> <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
8	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	My First Kiss - 3OH!3 ft. Ke\$ha	<b>F:</b> ABCD-ABCD-AEDD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
10	Need You Now - Lady Antebellum	<b>F:</b> xAB-AB-CaB-D - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Guitar solo. D = Outro



**21/2010: Week number 21, ending May 29**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	OMG - Usher ft. will.i.am	<b>F:</b> xAB <b>CD</b> AB- <b>CD</b> ABB - Verse <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
2	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> - <b>DC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA- <b>BA</b> -CBAD - Raised chorus <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA- <b>BCA</b> -D- <b>A</b> x - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
5	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E- <b>DDA</b> - Raised chorus <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
6	Not Afraid - Eminem	<b>F:</b> ABA- <b>BA</b> -C- <b>BA</b> - Raised chorus <b>D:</b> Chorus, verse. C = Bridge
7	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>DCC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
8	Alejandro - Lady Gaga	<b>F:</b> xABC <b>DE</b> -BC <b>DE</b> -F <b>DEE</b> - Raised and post-chorus <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
9	Rude Boy - Rihanna	<b>F:</b> xABCA- <b>BCA</b> -Dx <b>A</b> x - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
10	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - Raised chorus <b>D:</b> "Hey" hook, verse, chorus. D = Bridge

**22/2010: Week number 22, ending Jun 5**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB- <b>CDABB</b> - Verse <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
2	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA- <b>BA</b> -CBAD - Raised chorus <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
3	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> - <b>DCx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
4	Break Your Heart - Taio Cruz	<b>F:</b> ABC <b>DA</b> -ABC <b>DA</b> -E- <b>DDA</b> - Raised chorus <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
5	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABC <b>A</b> -BC <b>A</b> -D- <b>Ax</b> - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
6	Alejandro - Lady Gaga	<b>F:</b> xABC <b>DE</b> -BC <b>DE</b> -F <b>DEE</b> - Raised and post-chorus <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
7	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>DCCx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
8	Can't Be Tamed - Miley Cyrus	<b>F:</b> xABC-ABC-DE- <b>C</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D, E = Bridge parts 1 and 2
9	Not Afraid - Eminem	<b>F:</b> ABA-BA-C-BA - Raised chorus <b>D:</b> Chorus, verse. C = Bridge
10	Rude Boy - Rihanna	<b>F:</b> xABCA-BCA-Dx <b>Ax</b> - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**23/2010: Week number 23, ending Jun 12**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB- <b>CDABB</b> - Verse <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
2	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> - <b>DCx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA- <b>BA</b> - <b>CBAD</b> - Raised chorus <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC- <b>DCCx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
5	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E- <b>DDA</b> - Raised chorus <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge
6	Alejandro - Lady Gaga	<b>F:</b> xABCDE- <b>BCDE</b> - <b>FDEE</b> - Raised and post-chorus <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
7	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA- <b>BCA</b> -D- <b>Ax</b> - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
8	Bulletproof - La Roux	<b>F:</b> ABC-AB <b>CC</b> -D- <b>ACCx</b> - Raised chorus <b>D:</b> Instrumental, verse, chorus. D = Bridge
9	Hey, Soul Sister - Train	<b>F:</b> ABC-ABC-D- <b>CCAA</b> - Raised chorus <b>D:</b> "Hey" hook, verse, chorus. D = Bridge
10	Not Afraid - Eminem	<b>F:</b> ABA- <b>BA</b> -C- <b>BA</b> - Raised chorus <b>D:</b> Chorus, verse. C = Bridge

**24/2010: Week number 24, ending Jun 19**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 2 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
2	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
5	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
6	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
7	Alejandro - Lady Gaga	<b>F:</b> xABCDE-BCDE-FDEE - <i>Raised and post-chorus</i> <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
8	Nothin' on You - B.o.B ft. Bruno Mars	<b>F:</b> ABCA-BCA-D-Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
9	Rock That Body - Black Eyed Peas	<b>F:</b> xABCDDABC-DDBCxEAEA - <i>Raised and post-chorus</i> <b>D:</b> Hook, chorus, post-chorus, verse E = post-chorus variation <i>Downshifted</i> hook: 1:31, chorus: 2:49
10	Bulletproof - La Roux	<b>F:</b> ABC-ABCC-D-ACCx - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = Bridge

**25/2010: Week number 25, ending Jun 26**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 2 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
2	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
5	Alejandro - Lady Gaga	<b>F:</b> xABCDE-BCDE-FDEE - <i>Raised and post-chorus</i> <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
6	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
7	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. E = Bridge
8	Not Afraid - Eminem	<b>F:</b> ABA-BA-C-BA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge
9	Rock That Body - Black Eyed Peas	<b>F:</b> xABCDDABC-DDBCxEAEA - <i>Raised and post-chorus</i> <b>D:</b> Hook, chorus, post-chorus, verse E = post-chorus variation <i>Downshifted</i> hook: 1:31, chorus: 2:49
10	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental

**26/2010: Week number 26, ending Jul 3**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with low/high chorus as highpoint
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 2 songs with one or more downshifts
- 1 song with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
<b>2</b>	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
<b>3</b>	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
<b>4</b>	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
<b>5</b>	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
<b>6</b>	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>7</b>	Alejandro - Lady Gaga	<b>F:</b> xABCDE-BCDE-FDEE - <i>Raised and post-chorus</i> <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
<b>8</b>	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
<b>9</b>	Not Afraid - Eminem	<b>F:</b> ABA-BA-C-BA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge
<b>10</b>	Break Your Heart - Taio Cruz	<b>F:</b> ABCDA-ABCDA-E-DDA - <i>Raised chorus</i> <b>D:</b> Hook, verse, pe-chorus, chorus. E = Bridge

**27/2010: Week number 27, ending Jul 10**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with low/high chorus as highpoint
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 2 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
2	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
4	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
5	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
6	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
7	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
8	Your Love Is My Drug - Ke\$ha	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	Alejandro - Lady Gaga	<b>F:</b> xABCDE-BCDE-FDEE - <i>Raised and post-chorus</i> <b>D:</b> Instrumental, verse, pre-chorus, chorus, post-chorus F = Bridge
10	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**28/2010: Week number 28, ending Jul 17**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
2	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
4	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
5	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
6	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
7	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
8	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
9	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge
10	Not Afraid - Eminem	<b>F:</b> ABA-BA-C-BA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge



**29/2010: Week number 29, ending Jul 24**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> -D <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
2	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> A <b>B</b> A-x <b>B</b> A-x <b>B</b> A <b>x</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xA <b>B</b> A- <b>B</b> A-C <b>B</b> A <b>D</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	OMG - Usher ft. will.i.am	<b>F:</b> xA <b>B</b> C <b>D</b> A <b>B</b> - <b>C</b> D <b>A</b> B <b>B</b> - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
5	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> A <b>B</b> C <b>B</b> D-C <b>A</b> B <b>D</b> A - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
6	Dynamite - Taio Cruz	<b>F:</b> xA <b>B</b> C <b>D</b> -A <b>B</b> C <b>D</b> -E-x <b>C</b> D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
7	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> A <b>B</b> C <b>A</b> - <b>B</b> D <b>A</b> B - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
8	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xA <b>B</b> C-xA <b>B</b> C-DEx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
9	Find Your Love - Drake	<b>F:</b> xA <b>B</b> -A <b>B</b> -A <b>B</b> -C-BD <b>x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
10	Ridin' Solo - Jason Derulo	<b>F:</b> xA <b>B</b> C <b>A</b> - <b>B</b> C <b>A</b> -D-A <b>ax</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**30/2010: Week number 30, ending Jul 31**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	California Gurls - Katy Perry ft. Snoo Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
3	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
4	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
5	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
6	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
7	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
8	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
9	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
10	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**31/2010: Week number 31, ending Aug 7**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
3	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
4	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
5	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
6	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
7	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
8	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after
9	Find Your Love - Drake	<b>F:</b> xAB-AB-AB-C-BDx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge. D = Instrumental
10	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**32/2010: Week number 32, ending Aug 14**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
3	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
4	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
5	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
6	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
7	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
8	Billionaire - Travie McCoy ft. Bruno Mars	<b>F:</b> ABCBD-CABDA - <i>Raised chorus</i> <b>D:</b> Chorus pt1, chorus pt2, verse, chorus coda Chorus pt1 functions as a reprise when it is lowered, as the song already has established raised highpoints
9	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
10	OMG - Usher ft. will.i.am	<b>F:</b> xABCDAB-CDABB - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> chorus: 1:42, 3:11, builds up after

**33/2010: Week number 33, ending Aug 21**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
3	Mine - Taylor Swift	<b>F:</b> xABC-ABC-D-CCX - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge First pre-chorus reduces drums but adds other layers
4	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
5	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
6	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
7	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
8	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
9	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
10	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**34/2010: Week number 34, ending Aug 28**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>2</b>	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
<b>3</b>	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
<b>4</b>	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
<b>5</b>	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>6</b>	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted</i> chorus: 1:16 Not a big difference between low and high chorus parts
<b>7</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>8</b>	Mine - Taylor Swift	<b>F:</b> xABC-ABC-D-CCX - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge First pre-chorus reduces drums but adds other layers
<b>9</b>	Airplanes - B.o.B ft. Eminem & Hayley Williams	<b>F:</b> xABA-BA-CBAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge hook. D = Vocal solo fade
<b>10</b>	Ridin' Solo - Jason Derulo	<b>F:</b> xABCA-BCA-D-Aax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = Bridge

**35/2010: Week number 35, ending Sep 4**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>2</b>	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted chorus: 0:32, 1:28</i>
<b>3</b>	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>4</b>	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
<b>5</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>6</b>	Right Above It - Lil Wayne ft. Drake	<b>F:</b> xABC-ABC-DACx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Breakdown
<b>7</b>	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted chorus: 1:16</i> Not a big difference between low and high chorus parts
<b>8</b>	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> ABCC-ABCC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
<b>9</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>10</b>	Magic - B.o.B ft. Rivers Cuomo	<b>F:</b> ABCDA-CDAB-CABB - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus

**36/2010: Week number 36, ending Sep 11**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>2</b>	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>3</b>	Dynamite - Taio Cruz	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E-x <b>CD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted chorus: 0:32, 1:28</i>
<b>4</b>	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx- <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
<b>5</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>6</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>7</b>	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> -D <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap
<b>8</b>	Cooler Than Me - Mike Posner ft. Gigamesh	<b>F:</b> ABCA-BDAB - <i>Low/high chorus, instrumental</i> <b>D:</b> Chorus, instrumental, verse. D = Bridge <i>Downshifted chorus: 1:16</i> Not a big difference between low and high chorus parts
<b>9</b>	Mine - Taylor Swift	<b>F:</b> xABC-ABC-D- <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge First pre-chorus reduces drums but adds other layers
<b>10</b>	Take it Off - Ke\$ha	<b>F:</b> ABCA-xBCA-D <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pro-chorus. D = Bridge



**37/2010: Week number 37, ending Sep 18**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o All of these are without downshift or post-extension highpoint
- 1 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>2</b>	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>3</b>	Dynamite - Taio Cruz	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E-x <b>CD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted chorus: 0:32, 1:28</i>
<b>4</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>5</b>	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
<b>6</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>7</b>	Mine - Taylor Swift	<b>F:</b> xABC-ABC-D- <b>CC</b> X - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge First pre-chorus reduces drums but adds other layers
<b>8</b>	Take it Off - Ke\$ha	<b>F:</b> ABCA-xBCA- <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pro-chorus. D = Bridge
<b>9</b>	Just A Dream - Nelly	<b>F:</b> xABCA-BCA- <b>DA</b> Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>10</b>	California Gurls - Katy Perry ft. Snoog Dogg	<b>F:</b> AB <b>CC</b> -AB <b>CC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge rap

**38/2010: Week number 38, ending Sep 25**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 2 songs with one or more downshifts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>2</b>	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>3</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>4</b>	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
<b>5</b>	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx- <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
<b>6</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>7</b>	Just A Dream - Nelly	<b>F:</b> xABCA-BCA- <b>DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>8</b>	Take it Off - Ke\$ha	<b>F:</b> ABCA-xBCA- <b>DCx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pro-chorus. D = Bridge
<b>9</b>	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> xABA- <b>BA-CA</b> - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16
<b>10</b>	Mine - Taylor Swift	<b>F:</b> xABC-ABC-D- <b>CCX</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge First pre-chorus reduces drums but adds other layers

**39/2010: Week number 39, ending Oct 2**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB-AB-CBBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
2	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> A <b>BA-xBA-xBAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB-ABB-CBBX</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
4	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
5	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
6	Dynamite - Taio Cruz	<b>F:</b> x <b>ABCD-ABCD-E-xCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
7	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx- <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
8	Just A Dream - Nelly	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
9	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16
10	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCD <b>AB-CDAB-EAB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick

**40/2010: Week number 40, ending Oct 9**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB-AB-CBBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
2	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
3	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
4	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
5	Dynamite - Taio Cruz	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E-x <b>CD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
6	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCD <b>AB</b> -CD <b>AB</b> -E <b>AB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
7	Just A Dream - Nelly	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> -D <b>AAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
8	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB</b> - <b>ABB</b> - <b>CBBx</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
9	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx- <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
10	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> xABA- <b>BA</b> -CA - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16

**41/2010: Week number 41, ending Oct 16**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
2	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCDAB-CDAB-EAB - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
3	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
4	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
5	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
6	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
7	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> ABA-xBA-xBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse
8	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBX - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
9	I Like It - Enrique Iglesias ft. Pitbull	<b>F:</b> xABC-xABC-DEx-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap verse. E = Bridge Transition hook from Lionel Ritchie's "All Night Long"
10	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> xABA-BA-CA - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16

**42/2010: Week number 42, ending Oct 23**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> -CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
2	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCD <b>AB</b> -CD <b>AB</b> -E <b>AB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
3	Just A Dream - Nelly	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
4	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
5	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
6	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB</b> - <b>ABB</b> -CBBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
7	Dynamite - Taio Cruz	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -E-x <b>CD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
8	Speak Now - Taylor Swift	<b>F:</b> ABC-x <b>ABCC</b> -DE- <b>BAC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Guitar solo. E = Bridge
9	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CA</b> - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16
10	Love the Way You Lie - Eminem ft. Rihanna	<b>F:</b> <b>ABA</b> -x <b>BA</b> -x <b>BAX</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse

**43/2010: Week number 43, ending Oct 30**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCD <b>AB</b> -CD <b>AB</b> -E <b>AB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
<b>2</b>	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> -C <b>B</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>3</b>	Just A Dream - Nelly	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>4</b>	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>AB</b> <b>B</b> - <b>AB</b> <b>B</b> -C <b>B</b> <b>B</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
<b>5</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>6</b>	Back to December - Taylor Swift	<b>F:</b> <b>ABCD</b> - <b>ABCD</b> - <b>AE</b> - <b>D</b> - <b>A</b> - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, pre-chorus, chorus. E = Bridge
<b>7</b>	Teenage Dream - Katy Perry	<b>F:</b> <b>ABC</b> - <b>ABC</b> -Dx- <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>8</b>	Dynamite - Taio Cruz	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -E-x <b>CD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
<b>9</b>	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CA</b> - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16
<b>10</b>	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus

**44/2010: Week number 44, ending Nov 6**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCDAB-CDAB-EAB - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
2	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
3	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBX - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
4	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
5	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> xABC-ABC-D-CC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
6	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus
7	Teenage Dream - Katy Perry	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
8	Dynamite - Taio Cruz	<b>F:</b> xABCD-ABCD-E-xCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
9	Club Can't Handle Me - Flo Rida ft. David Guetta	<b>F:</b> xABA-BA-CA - <i>Verse and raised chorus</i> <b>D:</b> Chorus, verse. C = Bridge <i>Downshifted</i> chorus: 1:16
10	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round



**45/2010: Week number 45, ending Nov 13**

**Summary and numbers:**

- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	We R Who We R - Kesha	<b>F:</b> x <b>ABCC-ABCC-DECC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
<b>2</b>	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> <b>ABCDAB-CDAB-EAB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
<b>3</b>	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB-AB-CBB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>4</b>	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB-ABB-CBB</b> X - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
<b>5</b>	Just A Dream - Nelly	<b>F:</b> x <b>ABCA-BCA-DA</b> Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>6</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> x <b>ABC-ABC-D-CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>7</b>	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>ABCA-BCA-DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus
<b>8</b>	Teenage Dream - Katy Perry	<b>F:</b> <b>ABC-ABC-Dx-CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>9</b>	Dynamite - Taio Cruz	<b>F:</b> x <b>ABCD-ABCD-E-xCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus low, chorus high. E = Bridge <i>Downshifted</i> chorus: 0:32, 1:28
<b>10</b>	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC-ABC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round

**46/2010: Week number 46, ending Nov 20**

**Summary and numbers:**

- 4 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	What's My Name - Rihanna ft. Drake	<b>F:</b> ABAC <b>DD</b> -ACD-EA <b>DD</b> x - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
<b>2</b>	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCD <b>AB</b> -CD <b>AB</b> -E <b>AB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
<b>3</b>	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> -C <b>B</b> Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>4</b>	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>AB</b> <b>B</b> - <b>AB</b> <b>B</b> -C <b>B</b> Bx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
<b>5</b>	We R Who We R - Kesha	<b>F:</b> x <b>AB</b> <b>CC</b> - <b>AB</b> <b>CC</b> -D <b>E</b> <b>CC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
<b>6</b>	Just A Dream - Nelly	<b>F:</b> x <b>AB</b> <b>CA</b> - <b>BCA</b> -D <b>AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>7</b>	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
<b>8</b>	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>AB</b> <b>CA</b> - <b>BCA</b> -D <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus
<b>9</b>	DJ Got Us Fallin in Love - Usher ft. Pitbull	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Rap breakdown
<b>10</b>	Firework - Katy Perry	<b>F:</b> x <b>AB</b> <b>CC</b> - <b>AB</b> <b>CC</b> -D <b>CC</b> D - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up

**47/2010: Week number 47, ending Nov 27**

**Summary and numbers:**

- 4 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCDAB-CDAB-EAB - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
2	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBX - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
3	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
4	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
5	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
6	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
7	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
8	Teenage Dream - Glee Cast	<b>F:</b> ABC-ABC-Dx-CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
9	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
10	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> xABCA-BCA-DAX - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus

**48/2010: Week number 48, ending Dec 4**

**Summary and numbers:**

- 4 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB-ABB-CBBX</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
2	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC-ABC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
3	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> <b>ABCDAB-CDAB-EAB</b> - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
4	We R Who We R - Kesha	<b>F:</b> x <b>ABCC-ABCC-DECCx</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
5	Just A Dream - Nelly	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
6	Firework - Katy Perry	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
7	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB-AB-CBBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
8	What's My Name - Rihanna ft. Drake	<b>F:</b> <b>ABACDD-ACD-EAADDx</b> - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
9	Fuck You - Cee-Lo Green	<b>F:</b> <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>ABCA-BCA-DAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus

**49/2010: Week number 49, ending Dec 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 4 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
<b>2</b>	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
<b>3</b>	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBX - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
<b>4</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
<b>5</b>	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts
<b>6</b>	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
<b>7</b>	Like A G6 - Far East Movement ft. The Cataracts & DEV	<b>F:</b> ABCDAB-CDAB-EAB - <i>Low/high chorus</i> <b>D:</b> Chorus low, chorus high, verse, pre-chorus E = breakdown <i>Downshifted</i> choruses: 1:02, 2:03 Two beat variants. One based on an 808 kick, another based on a harder sounding club kick
<b>8</b>	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>9</b>	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build follows Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
<b>10</b>	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses

**50/2010: Week number 50, ending Dec 18**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
2	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
3	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
4	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build follows Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
5	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
6	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBX - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
7	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
8	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
9	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus

**51/2010: Week number 51, ending Dec 25**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Firework - Katy Perry	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>DCCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
2	What's My Name - Rihanna ft. Drake	<b>F:</b> AB <b>ACDD</b> - <b>ACD</b> - <b>EAADD</b> x - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
3	Grenade - Bruno Mars	<b>F:</b> <b>ABC</b> - <b>ABC</b> - <b>D</b> -x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
4	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
5	We R Who We R - Kesha	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>DECC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
6	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB</b> - <b>ABB</b> - <b>CBB</b> X - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
7	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CBB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
8	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> x <b>ABCDE</b> - <b>ABCDE</b> - <b>AA</b> x - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build follows Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
9	Just A Dream - Nelly	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus





## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2011**

## 0/2011:

<https://top40weekly.com/2011-all-charts/>

Top10 development of 2011 summarised. 632 highpoints and 530 chart spots.

### The Numbers

- Downshifts in chart spots: 39 %, up 11 %
- Build-ups in chart spots: 32 %, up 19 %
- Raised chorus highpoints: 56 %, down 19 %
  - o Combined with DS or other highpoints: 10 %, down 2 %
  - o Plain raised chorus highpoints: 46 %, down 17 %
    - Out of total choruses (l/h added): 64 %, down 8 %
- Drop or post-chorus highpoints: 24 %, up 16 % – 3x
  - o Drops: 10 %, up 7 % – over 3x
  - o Post-choruses: 14 %, up 9 %
- Low/high chorus highpoints: 16 %, up 3 %
- Verse as downshift-affiliated highpoint: 4 %, unchanged

### About the Charts

- Considerable amount of EDM style and build-up as formal part.
- The EDM highpoints still mostly had vocals on top, instead of being instrumentals.
- Consistently more and more build-ups towards the end of the year.
- The combination of downshift and chorus was used, with many low/high choruses.
- The majority of chorus-highpoints (low/high and raised) were plain raised.

### About the Songs

- In weeks 53-2 and 8-20, Rihanna had several low/high choruses with post-chorus extensions in the high parts. These songs were the Stargate-produced “bangers” “Only Girl in the World” and “S&M.”
- Britney Spears charted with three songs from album *Femme Fatale*, having downshifted choruses as standard. When raising dynamics to approach highpoints, the songs chose between repeating the chorus or employing a post-chorus.
- In weeks 12-24, Britney charted with a post-chorus highpoint. “Till the World Ends” plays a stadium-friendly wordless post-chorus after the downshifted chorus.
- In weeks 13-25, Black Eyed Peas song “Just Can’t Get Enough” played with dynamics by building up towards an expected chorus highpoint, but reducing instrumentation and musical intensity instead. The verses are left to provide the high-energy dynamics throughout the bulk of the song, until the entrance of a contrasting drop-like section at the very end. This part does not integrate with the rest of the song and should be considered an additional idea.
- In weeks 13-21, Jeremih and 50 Cent song “Down on Me” builds up the chorus early. Dynamics and instrument layers are reduced mid-verse, then increased gradually by re-adding layers to the drum beat and keyboards into the chorus.
- From week 41 and on, “We Found Love” challenged the chorus by omitting Rihanna from the first highpoint, in favour of the drop. The second had the chorus vocals on the drop music, while the last played build-up, drop and chorus.
- In weeks 51-52, T-Pain, Lily Allen and Wiz Khalifa hip-hop ballad “5 O’Clock” distributes the parts of its low/high chorus through a character display. First, Allen’s voice softly portrays a part in a relationship that has gone to bed, while T-Pain and Khalifa’s contrasting portrayals are in an energetic “party” state.



**53/2010: Week number 53 (of 2010), ending Jan 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
2	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
3	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
4	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
5	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
6	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
7	Only Girl (in the World) - Rihanna	<b>F:</b> xABB-ABB-CBBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup
8	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29 Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
9	6 Foot 7 Foot - Lil Wayne ft. Cory Gunz	<b>F:</b> A - <i>No formal highpoint</i> <b>D:</b> Verse(s) Eight bars of verse and two-bar hook interjection, in repeated sequences through the whole song
10	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge

**1/2011: Week number 1, ending Jan 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-x <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
2	Firework - Katy Perry	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>DCCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
3	We R Who We R - Kesha	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>DECC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
4	What's My Name - Rihanna ft. Drake	<b>F:</b> AB <b>ACDD</b> - <b>ACD</b> - <b>EAADD</b> x - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
5	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
6	Black and Yellow - Wiz Khalifa	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
7	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> x <b>XABC</b> - <b>ABC</b> - <b>DEC</b> x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
8	Bottoms Up - Trey Songz ft. Nicki Minaj	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = rap verse Pre-chorus has dynamically lowered two-bar transition before second chorus
9	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> x <b>ABCDE</b> - <b>ABCDE</b> - <b>AA</b> x - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
10	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CBB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick

**2/2011: Week number 2, ending Jan 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
2	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
3	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
4	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
5	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
6	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
7	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
8	Black and Yellow - Wiz Khalifa	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
9	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
10	Just A Dream - Nelly	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge

**3/2011: Week number 3, ending Jan 22**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
2	Firework - Katy Perry	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> -D <b>CCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
3	What's My Name - Rihanna ft. Drake	<b>F:</b> AB <b>ACDD</b> - <b>ACD</b> -E <b>AADDx</b> - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
4	We R Who We R - Kesha	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> -D <b>ECCx</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
5	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
6	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> x <b>XABC</b> - <b>ABC</b> -D <b>ECx</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
7	Black and Yellow - Wiz Khalifa	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
8	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> x <b>ABCDE</b> - <b>ABCDE</b> - <b>AAx</b> - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
9	Just the Way You Are - Bruno Mars	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CBBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick
10	Only Girl (in the World) - Rihanna	<b>F:</b> x <b>ABB</b> - <b>ABB</b> - <b>CBBx</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> choruses: 0:46, 2:01, builds up Second chorus does not repeat, but has low/high setup

**4/2011: Week number 4, ending Jan 29**

**Summary and numbers:**

- Britney Spears entering chart with heavy drops
- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Hold It Against Me - Britney Spears	<b>F:</b> ABC-ABDD-EC - <i>Drop, raised chorus</i> <b>D:</b> Verse, chorus, drop. D = half-time drop/bridge E = built-up chorus variation <i>Downshifted</i> choruses: 0:36, 1:41, builds up Two different solutions to the drop: full and half-time
<b>2</b>	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
<b>3</b>	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
<b>4</b>	What's My Name - Rihanna ft. Drake	<b>F:</b> ABACDD-ACD-EAADDx - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
<b>5</b>	Black and Yellow - Wiz Khalifa	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
<b>6</b>	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
<b>7</b>	We R Who We R - Kesha	<b>F:</b> xABCC-ABCC-DECCx - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
<b>8</b>	Raise Your Glass - P!nk	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
<b>9</b>	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part
<b>10</b>	Just the Way You Are - Bruno Mars	<b>F:</b> xAB-AB-CBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = post-chorus bridge Chorus replaces verse funk-snare with EDM kick



**5/2011: Week number 5, ending Feb 5**

**Summary and numbers:**

- Pitbull and T-Pain enters chart together with club song
- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 6 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-x <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge
2	Firework - Katy Perry	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> -D <b>CCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
3	Black and Yellow - Wiz Khalifa	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
4	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> x <b>XABC</b> - <b>ABC</b> - <b>DEC</b> x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
5	What's My Name - Rihanna ft. Drake	<b>F:</b> AB <b>ACDD</b> - <b>ACD</b> - <b>EAADD</b> x - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
6	Hold It Against Me - Britney Spears	<b>F:</b> ABC- <b>ABDD</b> - <b>EC</b> - <i>Drop, raised chorus</i> <b>D:</b> Verse, chorus, drop. D = half-time drop/bridge E = built-up chorus variation <i>Downshifted</i> choruses: 0:36, 1:41, builds up Two different solutions to the drop: full and half-time
7	We R Who We R - Kesha	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>DECC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration
8	Raise Your Glass - P!nk	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Second and third-round choruses with four repeats of title hook, a doubling compared to the first round
9	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> x <b>ABCDE</b> - <b>ABCDE</b> - <b>AA</b> x - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part
10	Hey Baby (Drop it to the Floor) - Pitbull ft. T-Pain	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>EBC</b> - <i>Raised and post-chorus</i> <b>D:</b> Pre-chorus, chorus, post-chorus, verse. E = bridge <i>Downshifted</i> pre-chorus: 1:37, builds up

**6/2011: Week number 6, ending Feb 12**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-x <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
2	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
3	Firework - Katy Perry	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
4	Black and Yellow - Wiz Khalifa	<b>F:</b> x <b>ABA-BA-CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
5	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> x <b>XABC-ABC-DEC</b> x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
6	What's My Name - Rihanna ft. Drake	<b>F:</b> <b>ABACDD-ACD-EAADD</b> x - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
7	Hey Baby (Drop it to the Floor) - Pitbull ft. T-Pain	<b>F:</b> x <b>ABCD-ABCD-EBC</b> - <i>Raised and post-chorus</i> <b>D:</b> Pre-chorus, chorus, post-chorus, verse. E = bridge <i>Downshifted</i> pre-chorus: 1:37, builds up
8	Hold It Against Me - Britney Spears	<b>F:</b> <b>ABC-ABDD-EC</b> - <i>Drop, raised chorus</i> <b>D:</b> Verse, chorus, drop. D = half-time drop/bridge E = built-up chorus variation <i>Downshifted</i> choruses: 0:36, 1:41, builds up Two different solutions to the drop: full and half-time
9	Rocketeer - Far East Movement ft. Ryan Tedder & Ruff Loaderz	<b>F:</b> <b>ABCAB-CAB</b> x - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse
10	We R Who We R - Kesha	<b>F:</b> x <b>ABCC-ABCC-DECC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge, E = build-up <i>Downshifted</i> choruses: 0:39, 1:45 Bridge section ends with heavy rhythmic acceleration

**7/2011: Week number 7, ending Feb 19**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black and Yellow - Wiz Khalifa	<b>F:</b> x <b>ABA-BA-CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
2	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
3	Firework - Katy Perry	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
4	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC- <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
5	I Need A Doctor - Dr. Dre ft. Eminem & Skylar Grey	<b>F:</b> <b>ABA-BA-CBA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
6	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> x <b>XABC-ABC-DECx</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
7	Rocketeer - Far East Movement ft. Ryan Tedder & Ruff Loaderz	<b>F:</b> <b>ABCAB-CABx</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse
8	What's My Name - Rihanna ft. Drake	<b>F:</b> <b>ABACDD-ACD-EAADDx</b> - <i>Raised chorus</i> <b>D:</b> Hook, male verse, female verse, chorus. E = bridge Rap verse encapsulated by two hook parts Two-bar low transition before second-round chorus
9	Hey Baby (Drop it to the Floor) - Pitbull ft. T-Pain	<b>F:</b> x <b>ABCD-ABCD-EBC</b> - <i>Raised and post-chorus</i> <b>D:</b> Pre-chorus, chorus, post-chorus, verse. E = bridge <i>Downshifted</i> pre-chorus: 1:37, builds up
10	Hold It Against Me - Britney Spears	<b>F:</b> <b>ABC-ABDD-EC</b> - <i>Drop, raised chorus</i> <b>D:</b> Verse, chorus, drop. D = half-time drop/bridge E = built-up chorus variation <i>Downshifted</i> choruses: 0:36, 1:41, builds up Two different solutions to the drop: full and half-time

**8/2011: Week number 8, ending Feb 26**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
2	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
3	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
4	Black and Yellow - Wiz Khalifa	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
5	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
6	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
7	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
8	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
9	The Time (Dirty Bit) - Black Eyed Peas	<b>F:</b> xABCDE-ABCDE-AAx - <i>Drop, raised chorus</i> <b>D:</b> Chorus, build-up, drop, verse, transition <i>Downshifted</i> choruses: 2:00-2:09, 3:29, build-up Choruses are doubled with male and female part, Just like original Dirty Dancing soundtrack
10	Hold It Against Me - Britney Spears	<b>F:</b> ABC-ABDD-EC - <i>Drop, raised chorus</i> <b>D:</b> Verse, chorus, drop. D = half-time drop/bridge E = built-up chorus variation <i>Downshifted</i> choruses: 0:36, 1:41, builds up Two different solutions to the drop: full and half-time

**9/2011: Week number 9, ending Mar 5**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
2	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
3	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
4	I Need A Doctor - Dr. Dre ft. Eminem & Skylar Grey	<b>F:</b> ABA-BA-CBA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge
5	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
6	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
7	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
8	Never Say Never - Justin Bieber ft. Jaden Smith	<b>F:</b> xABCx-ABC-DCCxx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse and pre
9	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47, builds up
10	Black and Yellow - Wiz Khalifa	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge

**10/2011: Week number 10, ending Mar 12**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
<b>2</b>	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>3</b>	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
<b>4</b>	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
<b>5</b>	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
<b>6</b>	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up
<b>7</b>	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47
<b>8</b>	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
<b>9</b>	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
<b>10</b>	I Need A Doctor - Dr. Dre ft. Eminem & Skylar Grey	<b>F:</b> ABA-BA-CBA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge

**11/2011: Week number 11, ending Mar 19**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
2	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
3	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
4	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
5	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
6	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
7	Blow - Ke\$ha	<b>F:</b> xABCC-ABCC-DxCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
9	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47
10	Firework - Katy Perry	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge <i>Downshifted</i> pre-choruses: 0:38, 1:56, builds up

**12/2011: Week number 12, ending Mar 26**

**Summary and numbers:**

- 4 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
<b>2</b>	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>3</b>	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
<b>4</b>	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
<b>5</b>	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
<b>6</b>	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
<b>7</b>	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
<b>8</b>	Tonight (I'm Fuckin' You) - Enrique Iglesias ft. Ludacris & DJ Frank E	<b>F:</b> xXABC-ABC-DECx - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Low/high rap verse <i>Downshifted</i> choruses: 0:46, 1:47
<b>9</b>	Till the World Ends - Britney Spears	<b>F:</b> xABCDD-ABCDD-EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52 The bridge builds up into the last chorus
<b>10</b>	Blow - Ke\$ha	<b>F:</b> xABCC-ABCC-DxCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge



**13/2011: Week number 13, ending Apr 2**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
2	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
3	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
4	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
5	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
6	Loser Like Me - Glee Cast	<b>F:</b> xABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
8	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
9	Grenade - Bruno Mars	<b>F:</b> ABC-ABC-D-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge Long two-part choruses
10	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld

**14/2011: Week number 14, ending Apr 9**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
2	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted choruses: 1:01, 2:01</i> Na-na-na, c'mon and S&M hooks used interchangeably
3	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
4	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
5	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted choruses: 1:12, 2:23, builds up</i> Last chorus builds up a contrasting club part D
6	No Sleep - Wiz Khalifa	<b>F:</b> xABCC-ABC-DCC - <i>Low/high and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted chorus: 0:48</i>
7	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
8	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
9	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld</i>
10	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted chorus: 1:22, 2:32</i>

**15/2011: Week number 15, ending Apr 16**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
2	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted choruses: 1:01, 2:01</i> Na-na-na, c'mon and S&M hooks used interchangeably
3	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted choruses: 1:12, 2:23, builds up</i> Last chorus builds up a contrasting club part D
4	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
5	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
6	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
7	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld</i>
8	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted chorus: 1:22, 2:32</i>
9	Fuckin' Perfect - P!nk	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = alternate verse
10	Rolling in the Deep - Adele	<b>F:</b> ABC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations

**16/2011: Week number 16, ending Apr 23**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
2	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
3	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
4	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
5	Born This Way - Lady Gaga	<b>F:</b> xXAB-CAB-xCCBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, hook. D = bridge
6	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld
7	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
8	Till the World Ends - Britney Spears	<b>F:</b> xABCDD-ABCDD-EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52 The bridge builds up into the last chorus
9	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
10	Rolling in the Deep - Adele	<b>F:</b> ABC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations

**17/2011: Week number 17, ending Apr 30**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
2	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
3	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
4	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld
5	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
6	Rolling in the Deep - Adele	<b>F:</b> ABC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
7	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
8	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
9	Till the World Ends - Britney Spears	<b>F:</b> xABCDD-ABCDD-EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52 The bridge builds up into the last chorus
10	Judas - Lady Gaga	<b>F:</b> ABCDA-BCDA-EFB-AB - <i>Raised chorus</i> <b>D:</b> Chorus, Hook/Riff, verse, pre-chorus. E = breakdown, with and without vocals. F = Bridge Formal and musical resemblance to "Bad Romance"

**18/2011: Week number 18, ending May 7**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
2	Rolling in the Deep - Adele	<b>F:</b> ABC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
3	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
4	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCAA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
5	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld
6	The Lazy Song - Bruno Mars	<b>F:</b> ABAC-BA-D-AC - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus comes after a strong cadence and is deprived of some tension, connecting it musically closer to the verse than the chorus. Dynamically over chorus only at the very end of the song
7	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
8	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
9	Blow - Ke\$ha	<b>F:</b> xABCC-ABCC-DxCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Fuck You - Cee-Lo Green	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge

**19/2011: Week number 19, ending May 14**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
2	Rolling in the Deep - Adele	<b>F:</b> ABC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
3	Till the World Ends - Britney Spears	<b>F:</b> xABCDD-ABCDD-EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52 The bridge builds up into the last chorus
4	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
5	The Lazy Song - Bruno Mars	<b>F:</b> ABAC-BA-D-AC - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus comes after a strong cadence and is deprived of some tension, connecting it musically closer to the verse than the chorus. Dynamically over chorus only at the very end of the song
6	S&M - Rihanna	<b>F:</b> ABCCA-BCAA-DCCA - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
7	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAAABC-AAABC-DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
8	Blow - Ke\$ha	<b>F:</b> xABCC-ABCC-DxCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> xAB-AB-CBBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld
10	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A B- A B-x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses

**20/2011: Week number 20, ending May 21**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
2	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
3	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAA <b>ABC</b> -AA <b>ABC</b> - <b>DCC</b> - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
4	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB- <b>CA</b> -D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
5	The Lazy Song - Bruno Mars	<b>F:</b> ABAC- <b>BA</b> -D-AC - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus comes after a strong cadence and is deprived of some tension, connecting it musically closer to the verse than the chorus. Dynamically over chorus only at the very end of the song
6	Till the World Ends - Britney Spears	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> -EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52. Build-up from bridge
7	Just A Kiss - Lady Antebellum	<b>F:</b> xA <b>AB</b> x- <b>AB</b> -C-x <b>B</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Bridge Vamping before and after parts
8	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
9	S&M - Rihanna	<b>F:</b> AB <b>CCA</b> -BC <b>AA</b> -DC <b>CAA</b> - <i>Low/high and post-chorus</i> <b>D:</b> Hook/post-chorus, verse, chorus. D = bridge <i>Downshifted</i> choruses: 1:01, 2:01 Na-na-na, c'mon and S&M hooks used interchangeably
10	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> AB- A <b>B</b> - A <b>B</b> -x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses



**21/2011: Week number 21, ending May 28**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
3	The Edge of Glory - Lady Gaga	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>Dx</b> - <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
4	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD</b> - <b>ABACD</b> - <b>ABADx</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
5	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> <b>ABCAB</b> - <b>CA</b> - <b>D</b> - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
6	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> x <b>AAABC</b> - <b>AAABC</b> - <b>DCC</b> - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
7	The Lazy Song - Bruno Mars	<b>F:</b> <b>ABAC</b> - <b>BA</b> - <b>D</b> - <b>AC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus comes after a strong cadence and is deprived of some tension, connecting it musically closer to the verse than the chorus
8	Till the World Ends - Britney Spears	<b>F:</b> x <b>ABCDD</b> - <b>ABCDD</b> - <b>EDDE</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52. Build-up from bridge
9	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> <b>AB</b> - <b>A</b> <b>B</b> - <b>A</b> <b>B</b> - <b>x</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses
10	Down on Me - Jeremih ft. 50 Cent	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CBBBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:37, 1:48. Beat is removed, when it returns the snare is withheld

**22/2011: Week number 22, ending Jun 4**

**Summary and numbers:**

- "Party Rock Anthem" enters chart with excessive drop
- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC</b> -DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC- <b>ABC</b> -DCC - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
3	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD</b> - <b>ABACD</b> - <b>ABAD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
4	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB- <b>CA</b> -D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up last time
5	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAA <b>ABC</b> -AA <b>ABC</b> -DCC - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
6	The Lazy Song - Bruno Mars	<b>F:</b> ABAC- <b>BA</b> -D-AC - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus after strong cadence removes some tension
7	Till the World Ends - Britney Spears	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> -EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52. Build-up from bridge
8	Party Rock Anthem - LMFAO	<b>F:</b> x <b>AB</b> - <b>CAA</b> - <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
9	The Show Goes On - Lupe Fiasco	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>BA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse Last verse varies dynamics, and can then be viewed as a bridge
10	Look at Me Now - Chris Brown ft. Lil Wayne & Busta Rhymes	<b>F:</b> <b>AB</b> - A <b>B</b> - A <b>B</b> -x - <i>Raised chorus</i> <b>D:</b> Verse variations, chorus A parts extensively repeated rap verses

**23/2011: Week number 23, ending Jun 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
3	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC</b> - <b>ABC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
4	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAA <b>ABC</b> -AA <b>ABC</b> -D <b>CC</b> - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
5	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABC <b>AB</b> - <b>CA</b> -D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up last time
6	The Lazy Song - Bruno Mars	<b>F:</b> AB <b>AC</b> - <b>BA</b> -D- <b>AC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus after strong cadence removes some tension
7	Till the World Ends - Britney Spears	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> -E <b>DD</b> E - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52. Build-up from bridge
8	The Edge of Glory - Lady Gaga	<b>F:</b> xABC- <b>ABC</b> -D <b>x</b> - <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
9	Party Rock Anthem - LMFAO	<b>F:</b> xAB- <b>CAA</b> - <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
10	I'm On One - DJ Khaled, ft. Drake, Rick Ross & Lil Wayne	<b>F:</b> xAB- <b>AB</b> - <b>AB</b> -x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshifted</i> choruses: 1:04, 4:03 Advanced chorus consists of four sections

**24/2011: Week number 24, ending Jun 18**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
3	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC</b> -A <b>BC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
4	The Lazy Song - Bruno Mars	<b>F:</b> AB <b>AC</b> -BA-D-AC - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus after strong cadence removes some tension
5	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> xAA <b>ABC</b> -AA <b>ABC</b> -D <b>CC</b> - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
6	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
7	The Edge of Glory - Lady Gaga	<b>F:</b> xABC-ABC-Dx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy bass compensates cut snare second pre-chorus
8	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> ABCAB-CA-D - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up last time
9	Till the World Ends - Britney Spears	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> -EDDE - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:40, 1:52. Build-up from bridge
10	The Show Goes On - Lupe Fiasco	<b>F:</b> xABA-BA-BA - <i>Raised chorus</i> <b>D:</b> Chorus, verse Last verse varies dynamics, and can then be viewed as a bridge

**25/2011: Week number 25, ending Jun 25**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD</b> - <b>ABACD</b> - <b>ABAD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
3	Party Rock Anthem - LMFAO	<b>F:</b> x <b>AB</b> - <b>CAA</b> - <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
4	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
5	The Lazy Song - Bruno Mars	<b>F:</b> <b>ABAC</b> - <b>BA</b> - <b>D</b> - <b>AC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus after strong cadence removes some tension
6	The Edge of Glory - Lady Gaga	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>Dx</b> - <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy bass compensates cut snare second pre-chorus
7	On the Floor - Jennifer Lopez ft. Pitbull	<b>F:</b> x <b>AAABC</b> - <b>AAABC</b> - <b>DCC</b> - <i>Post-chorus</i> <b>D:</b> Verse variations, chorus, post-chorus. D = rap bridge <i>Downshifted</i> chorus: 1:22, 2:32
8	Just Can't Get Enough - Black Eyed Peas	<b>F:</b> <b>ABCAB</b> - <b>CA</b> - <b>D</b> - <i>Verse</i> <b>D:</b> Chorus, post-chorus, verse. D = club part <i>Downshifted</i> choruses: 1:12, 2:23, builds up Last chorus builds up a contrasting club part D
9	Dirt Road Anthem - Jason Aldean	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CAAC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = guitar solo
10	Super Bass - Nicki Minaj	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge

**26/2011: Week number 26, ending Jul 2**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
2	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD</b> - <b>ABACD</b> - <b>ABADx</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
3	Party Rock Anthem - LMFAO	<b>F:</b> x <b>AB</b> - <b>CAA</b> - <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
4	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>EFCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
5	E.T. - Katy Perry ft. Kanye West	<b>F:</b> <b>AABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
6	The Edge of Glory - Lady Gaga	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>Dx</b> - <b>CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy bass compensates cut snare second pre-chorus
7	Dirt Road Anthem - Jason Aldean	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CAAC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = guitar solo
8	Super Bass - Nicki Minaj	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
9	The Lazy Song - Bruno Mars	<b>F:</b> <b>ABAC</b> - <b>BA</b> - <b>D</b> - <b>AC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus comes after a strong cadence and is deprived of some tension, connecting it musically closer to the verse than the chorus. Dynamically over chorus only at the very end of the song
10	The Show Goes On - Lupe Fiasco	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>BA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse Last verse varies dynamics, and can then be viewed as a bridge

**27/2011: Week number 27, ending Jul 9**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD</b> - <b>ABACD</b> - <b>ABAD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
2	Rolling in the Deep - Adele	<b>F:</b> <b>ABC-ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
3	Party Rock Anthem - LMFAO	<b>F:</b> x <b>AB-CAA-BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
4	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> x <b>ABCD-ABCD-EFCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
5	Super Bass - Nicki Minaj	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	The Edge of Glory - Lady Gaga	<b>F:</b> x <b>ABC-ABC-Dx-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
7	E.T. - Katy Perry ft. Kanye West	<b>F:</b> <b>AABC-ABC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
8	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> x <b>AB-AB-ABx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
9	The Lazy Song - Bruno Mars	<b>F:</b> <b>ABAC-BA-D-AC</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, post-chorus. D = bridge Post-chorus after strong cadence removes some tension
10	How To Love - Lil Wayne	<b>F:</b> x <b>ABA-BA-CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates

**28/2011: Week number 28, ending Jul 16**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>2</b>	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
<b>3</b>	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
<b>4</b>	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -EF <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
<b>5</b>	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>6</b>	The Edge of Glory - Lady Gaga	<b>F:</b> xABC-ABC-Dx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
<b>7</b>	E.T. - Katy Perry ft. Kanye West	<b>F:</b> AABC-ABC- <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge
<b>8</b>	How To Love - Lil Wayne	<b>F:</b> xABA-BA- <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
<b>9</b>	Good Life - OneRepublic	<b>F:</b> xABC-AB <b>DC</b> -AE- <b>CAB</b> x - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
<b>10</b>	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC-ABC-DE- <b>DCC</b> - <b>DDD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge



**29/2011: Week number 29, ending Jul 23**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Party Rock Anthem - LMFAO	<b>F:</b> x <b>AB-CAA-BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>2</b>	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> x <b>ABACD-ABACD-ABAD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
<b>3</b>	Rolling in the Deep - Adele	<b>F:</b> ABC- <b>ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
<b>4</b>	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> x <b>ABCD-ABCD-EFCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
<b>5</b>	Super Bass - Nicki Minaj	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>6</b>	The Edge of Glory - Lady Gaga	<b>F:</b> x <b>ABC-ABC-Dx-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
<b>7</b>	How To Love - Lil Wayne	<b>F:</b> x <b>ABA-BA-CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
<b>8</b>	Good Life - OneRepublic	<b>F:</b> x <b>ABC-ABDC-AE-CABx</b> - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
<b>9</b>	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC- <b>ABC-DE-DCC-DDD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge
<b>10</b>	E.T. - Katy Perry ft. Kanye West	<b>F:</b> A <b>ABC-ABC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse variations, pre-chorus, chorus. D = Bridge

**30/2011: Week number 30, ending Jul 30**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
2	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
3	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>FCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
4	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
5	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	How To Love - Lil Wayne	<b>F:</b> xABA-BA- <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
7	The Edge of Glory - Lady Gaga	<b>F:</b> xABC-ABC-Dx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
8	Good Life - OneRepublic	<b>F:</b> xABC-AB <b>DC</b> -AE- <b>CAB</b> x - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
9	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC-ABC-DE- <b>DCC</b> - <b>DDD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge
10	Skyscraper - Demi Lovato	<b>F:</b> xABC-ABC- <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**31/2011: Week number 31, ending Aug 6**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>2</b>	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -EF <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
<b>3</b>	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
<b>4</b>	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>5</b>	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
<b>6</b>	How To Love - Lil Wayne	<b>F:</b> xABA-BA- <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
<b>7</b>	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC-ABC-DE- <b>DCC</b> - <b>DDD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge
<b>8</b>	The Edge of Glory - Lady Gaga	<b>F:</b> xABC-ABC-Dx- <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax
<b>9</b>	Good Life - OneRepublic	<b>F:</b> xABC-AB <b>DC</b> -AE- <b>CAB</b> x - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
<b>10</b>	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses

**32/2011: Week number 32, ending Aug 13**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>2</b>	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>FCD</b> - Raised and post-chorus <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
<b>3</b>	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB- <b>CB</b> - Raised chorus <b>D:</b> Verse, chorus. C = bridge
<b>4</b>	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - Low/high chorus <b>D:</b> Chorus, build-up, verse 1, verse 2 Downshifted chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
<b>5</b>	How To Love - Lil Wayne	<b>F:</b> xABA-BA- <b>CAA</b> - Raised chorus <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
<b>6</b>	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> - <b>DCC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations
<b>7</b>	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - Low/high chorus <b>D:</b> Chorus, verse. C = bridge Downshifted chorus: 1:58 also systematically through verses
<b>8</b>	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC-ABC-DE- <b>DCC</b> - <b>DDD</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge
<b>9</b>	I Wanna Go - Britney Spears	<b>F:</b> xAB <b>CC</b> x-AB <b>CC</b> x- <b>BCC</b> - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus Downshifted choruses: 0:40, 1:52
<b>10</b>	The Edge of Glory - Lady Gaga	<b>F:</b> xABC-ABC-Dx- <b>CC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Saxophone solo Heavy distorted bass compensates for missing snare on second pre-chorus Last chorus is a combination of vocal hook and sax

**33/2011: Week number 33, ending Aug 20**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA- <b>BCDA</b> -x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>2</b>	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -EF <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
<b>3</b>	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB- <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>4</b>	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xAB <b>ACD</b> -AB <b>ACD</b> -AB <b>AD</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
<b>5</b>	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
<b>6</b>	How To Love - Lil Wayne	<b>F:</b> xABA-BA- <b>CAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
<b>7</b>	I Wanna Go - Britney Spears	<b>F:</b> xAB <b>CC</b> x-AB <b>CC</b> x- <b>BCC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> choruses: 0:40, 1:52
<b>8</b>	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB- <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
<b>9</b>	Rolling in the Deep - Adele	<b>F:</b> ABC-AB <b>CC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variations D consists of verse and chorus material variations
<b>10</b>	Tonight Tonight - Hot Chelle Rae	<b>F:</b> ABC-ABC-DE- <b>DCC</b> - <b>DDD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = vocal hook, E = bridge

**34/2011: Week number 34, ending Aug 27**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xABCD-ABCD-EFCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
2	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
3	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
4	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
6	How To Love - Lil Wayne	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
7	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xABACD-ABACD-ABADx - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Build-up in between L/H chorus
8	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
9	I Wanna Go - Britney Spears	<b>F:</b> xABCCx-ABCCx-BCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> choruses: 0:40, 1:52
10	Good Life - OneRepublic	<b>F:</b> xABC-ABDC-AE-CABx - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music

**35/2011: Week number 35, ending Sep 3**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xABCD-ABCD-EFCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
2	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
3	She Will - Lil Wayne	<b>F:</b> xABB-ABB-xBB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshifted</i> chorus: 1:19, 3:05
4	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
5	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
7	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
8	How To Love - Lil Wayne	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
9	Good Life - OneRepublic	<b>F:</b> xABC-ABDC-AE-CABx - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
10	I Wanna Go - Britney Spears	<b>F:</b> xABCCx-ABCCx-BCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> choruses: 0:40, 1:52

**36/2011: Week number 36, ending Sep 10**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
2	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
5	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xABCD-ABCD-EFCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo
6	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	How To Love - Lil Wayne	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
8	Good Life - OneRepublic	<b>F:</b> xABC-ABDC-AE-CABx - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = pre-chorus. E = bridge Outro is verse topline on chorus music
9	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xABACD-ABACD-ABADx - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
10	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge



**37/2011: Week number 37, ending Sep 17**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
5	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	You and I - Lady Gaga	<b>F:</b> xABC-ABC-DEF-CCDA - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge. E = Guitar solo F = bridge part vocal conclusion
7	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
8	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
9	Give Me Everything - Pitbull ft. Ne-Yo, Afrojack & Nayer	<b>F:</b> xABACD-ABACD-ABADx - <i>Low/high chorus</i> <b>D:</b> Chorus, build-up, verse 1, verse 2 <i>Downshifted</i> chorus: 1:36, 2:58, build-up after Verse types contrasted. Low and high chorus has build-up in between
10	Last Friday Night (T.G.I.F.) - Katy Perry	<b>F:</b> xABCD-ABCD-EFCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = breakdown F = Saxophone solo

**38/2011: Week number 38, ending Sep 24**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
2	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
5	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
6	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
7	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	You and I - Lady Gaga	<b>F:</b> xABC-ABC-DEF-CCDA - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge. E = Guitar solo F = bridge part vocal conclusion
9	How To Love - Lil Wayne	<b>F:</b> xABA-BA-CAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge Intricate chorus. Three phrases, the last alternates
10	Cheers (Drink to That)	<b>F:</b> xABCD-AB-ABx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, p2, verse, pre-chorus Chorus pt 2 sampled from Avril Lavigne "I'm With You"

**39/2011: Week number 39, ending Oct 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
2	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
5	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
6	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
7	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
8	Cheers (Drink to That)	<b>F:</b> xABCD-AB-ABx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, p2, verse, pre-chorus Chorus pt 2 sampled from Avril Lavigne "I'm With You"
9	Super Bass - Nicki Minaj	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
10	You and I - Lady Gaga	<b>F:</b> xABC-ABC-DEF-CCDA - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge. E = Guitar solo F = bridge part vocal conclusion

**40/2011: Week number 40, ending Oct 8**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
2	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
5	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
6	Lighters - Bad Meets Evil ft. Bruno Mars	<b>F:</b> ABA-BAC-A - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> chorus: 1:58 also systematically through verses
7	Cheers (Drink to That)	<b>F:</b> xABCD-AB-ABx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, p2, verse, pre-chorus Chorus pt 2 sampled from Avril Lavigne "I'm With You"
8	You and I - Lady Gaga	<b>F:</b> xABC-ABC-DEF-CCDA - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge. E = Guitar solo F = bridge part vocal conclusion
9	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
10	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material

**41/2011: Week number 41, ending Oct 15**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
5	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
6	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
7	Strange Clouds - B.o.B ft. Lil Wayne	<b>F:</b> xABC-ABC C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre-choruses: 0:38, 1:43, 2:48
8	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - <i>Post-chorus</i> <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
9	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
10	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43

**42/2011: Week number 42, ending Oct 22**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
5	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
6	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
7	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
8	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - <i>Post-chorus</i> <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
9	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
10	You and I - Lady Gaga	<b>F:</b> xABC-ABC-DEF-CCDA - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = Bridge. E = Guitar solo F = bridge part vocal conclusion

**43/2011: Week number 43, ending Oct 29**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
3	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
4	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
5	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
6	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
7	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - <i>Post-chorus</i> <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
8	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
9	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
10	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA-BA-BA-CA-x - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro

**44/2011: Week number 44, ending Nov 5**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
3	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
4	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
5	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - <i>Raised chorus</i> <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
6	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - <i>Raised chorus</i> <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
7	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - <i>Post-chorus</i> <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
8	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - <i>Post and low/high chorus</i> <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown <i>Downshifted</i> chorus: 0:43
9	Make Me Proud - Drake ft. Nicki Minaj	<b>F:</b> xAB-ACBBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = Pre-chorus (Nicki M. sings)
10	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - <i>Drop, low/high chorus</i> <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') <i>Downshifted</i> chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)



**45/2011: Week number 45, ending Nov 12**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
<b>2</b>	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
<b>3</b>	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
<b>4</b>	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
<b>5</b>	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - Raised chorus <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
<b>6</b>	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
<b>7</b>	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
<b>8</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
<b>9</b>	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - Post and low/high chorus <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown Downshifted chorus: 0:43
<b>10</b>	Mr. Know It All - Kelly Clarkson	<b>F:</b> xAB-AB-C-B - Raised chorus <b>D:</b> Verse, chorus. C = Bridge Last chorus starts dynamically low before raising

**46/2011: Week number 46, ending Nov 19**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 6 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44
<b>2</b>	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42
<b>3</b>	Someone Like You - Adele	<b>F:</b> xABC-ABC-D- <b>Cx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
<b>4</b>	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
<b>5</b>	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> <b>ABBAC-BBA-D-A</b> - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
<b>6</b>	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually
<b>7</b>	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - Raised chorus <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
<b>8</b>	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
<b>9</b>	You Make Me Feel... - Cobra Starship ft. Sabi	<b>F:</b> ABCDA-BCDD-AA-EAAA - Post and low/high chorus <b>D:</b> Vocal hook/post-chorus, verse, pre-chorus, chorus E = bridge breakdown Downshifted chorus: 0:43
<b>10</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)

**47/2011: Week number 47, ending Nov 26**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 3 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
3	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
4	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
5	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
6	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
7	Pumped Up Kicks - Foster the People	<b>F:</b> ABC-BC-DCCC - Raised chorus <b>D:</b> Instrumental, verse, chorus. D = guitar solo, whistling
8	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
9	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
10	If This Was a Movie - Taylor Swift	<b>F:</b> xABC-xABC-DE-CCF - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = Guitar solo. E = bridge F = Coda and fade

**48/2011: Week number 48, ending Dec 3**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus or similar refrain as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 1 song with other highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
3	Someone Like You - Adele	<b>F:</b> xABC-ABC-D- <b>Cx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
4	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually
5	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
6	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
7	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
8	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
9	Take Care - Drake ft. Rihanna	<b>F:</b> AB-CAB-CD-ABx -Vocal refrain, instrumental hook <b>D:</b> Female hook, instrumental hook, male verse D = sampled bridge Downshifted hook: 0:40, 2:13, 4:19. Verse: 1:42 Chord playing uses subdivision pattern (3+3+2) similar to EDM, although not having a following drop
10	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge

**49/2011: Week number 49, ending Dec 10**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts
- 6 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
<b>2</b>	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42
<b>3</b>	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
<b>4</b>	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
<b>5</b>	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
<b>6</b>	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually
<b>7</b>	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge
<b>8</b>	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
<b>9</b>	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
<b>10</b>	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)

**50/2011: Week number 50, ending Dec 17**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42
3	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. Long verses and choruses
4	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
5	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
6	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
7	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
8	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song Last chorus can be seen as preparing the breakdown C
9	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
10	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post chorus ("o-e-oh"), D = bridge

**51/2011: Week number 51, ending Dec 24**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> - Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
<b>2</b>	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
<b>3</b>	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
<b>4</b>	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
<b>5</b>	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
<b>6</b>	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song Last chorus can be seen as preparing the breakdown C
<b>7</b>	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
<b>8</b>	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
<b>9</b>	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
<b>10</b>	5 O'Clock - T-Pain ft. Lily Allen & Wiz Khalifa	<b>F:</b> ABAA-BAA-BA - Low/high chorus <b>D:</b> Chorus, verse Downshifted choruses: 1:09, 2:41

**52/2011: Week number 52, ending Dec 31**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> - Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
3	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
5	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
4	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
6	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song Last chorus can be seen as preparing the breakdown C
7	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
9	Moves Like Jagger - Maroon 5 ft. Christina Aguilera	<b>F:</b> xAB-AB-ABx - Raised chorus <b>D:</b> Verse, chorus Second verse emulates build-up through snare drum
8	Without You - David Guetta ft. Usher	<b>F:</b> xAB-AB-A - Post-chorus <b>D:</b> Verse, post-chorus Verse with refrain lines, rises and builds up gradually into the "post-refrain" which is similar to post-chorus
10	5 O'Clock - T-Pain ft. Lily Allen & Wiz Khalifa	<b>F:</b> ABAA-BAA-BA - Low/high chorus <b>D:</b> Chorus, verse Downshifted choruses: 1:09, 2:41



## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2012**

## 0/2012:

<https://top40weekly.com/2012-all-charts/>

Top10 development of 2012 summarised. 563 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 38 %, up 14 %
- Build-ups in chart spots: 30 %, down 2 %
- Raised chorus highpoints: 59 %, up 3 %
  - o Combined with DS or other highpoints: 7 %, down 3 %
  - o Plain raised chorus highpoints: 52 %, up 6 %
    - Out of total choruses (l/h added): 78 %, up 15 %
- Drop or post-chorus highpoints: 28 %, up 4 %
  - o Drops: 19,4 %, up 9,4 %
  - o Post-choruses: 8,3 %, down 5,7 %
- Low/high chorus highpoints: 8 %, down 8 %
- Other downshift-affiliated highpoints: 5 %, up 1 %
  - o These are verse and instrumental hook.

### About the Charts

- Drops and choruses are equally welcome.
- The distribution started and ended equal, with four songs with drop-like related parts as highpoint and six songs with non-drop related parts as highpoint.
- It shifted in both directions with a considerable chorus focus mid-year.

### About the Songs

- Artists may have songs on either end of the spectrum, e.g. David Guetta with chorus highpoint with "Turn Me On" (ft. Nicki Minaj) in weeks 4-14 and drop highpoint with "Titanium" in weeks 27-35.
- Form is not locked to genre. Several EDM songs employ raised chorus highpoints, and several non-EDM songs employ drop-like related parts.
  - o EDM songs with raised chorus highpoint:
    - "Turn Me On" by David Guetta ft. Nicki Minaj, weeks 4-14.
    - "Too Close" by Alex Clare, in weeks 38-47.
  - o Non-EDM songs with drop or post-chorus highpoint:
    - "I Knew You Were Trouble" by Taylor Swift, in weeks 43 and 52.
    - "Whistle" by Flo Rida, in weeks 30-41.
    - "As Long As You Love Me" by Justin Bieber, in weeks 35-46. This song's drop merges vocal and synths through non-lyric doubling.

### Musical Trends

- Several big artists of other genres employed EDM tools with or without drops:
  - o Rihanna collaborated with Calvin Harris on "We Found Love" in weeks 1-11.
    - And with "Where Have You Been" in weeks 23-34.
  - o Nicki Minaj with "Starships" in weeks 9-29.
  - o Usher with "Scream" in weeks 26-32.
- Ambiguity is key to several songs. Choruses can support the following drops, but then they can be combined with the drop instrumental as a chorus highpoint.
  - o "We Found Love" by Rihanna ft. Calvin Harris in weeks 1-11.
  - o "I Knew You Were Trouble" by Taylor Swift in week 43 and on.

**1/2012: Week number 1, ending Jan 7**

**Summary and numbers:**

- Drops and choruses equally welcome in this chart
- 4 songs with drop as highpoint, including the two top spots
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
2	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
3	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
4	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
5	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song
6	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
7	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
8	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big Adele has two top 10 songs with exact same formula
9	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up. Top-line variations on a few fundamental parts
10	Dance A\$\$ - Big Sean ft. Nicky Minaj	<b>F:</b> xABCA-BCA-D-CA - Drop <b>D:</b> Drop, rap verses, build-up ("ass"). D = bridge Downshifted build-ups: 0:59, 2:21 Long verses, contrasted by heavy bass parts and lighter, snare-driven parts. Pre-chorus (repeats "ass") builds up beat driven part, which is labelled as drop

**2/2012: Week number 2, ending Jan 14**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
2	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
3	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
4	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
5	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
6	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up. Top-line variations on a few fundamental parts
7	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song
8	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
9	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
10	Stereo Hearts - Gym Class Heroes ft. Adam Levine	<b>F:</b> ABBAC-BBA-D-A - Raised chorus <b>D:</b> Chorus, rap verse. C = post-chorus ("o-e-oh"), D = bridge

**3/2012: Week number 3, ending Jan 21**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
3	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
4	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
5	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
6	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
7	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song
8	I Won't Give Up - Jason Mraz	<b>F:</b> xAAB-AB-CBBB - Raised chorus <b>D:</b> Verse, chorus. C = bridge. Last B = outro chorus
9	Party Rock Anthem - LMFAO	<b>F:</b> xAB-CAA-BCDA-x - Drop, low/high chorus <b>D:</b> Chorus, drop, rap verse variations, bridge w/ build-up A3 has full beat. B3 features new hook (shufflin') Downshifted chorus: 1:42 D = female vocal-driven bridge and following build-up Complex form. Many top-line variations on a few basic parts (bassline, chords and synth-hooks)
10	Someone Like You - Adele	<b>F:</b> xABC-ABC-D-Cx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big

**4/2012: Week number 4, ending Jan 28**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE- <b>C</b> -Drop & raised chorus <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop Downshifted build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
2	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D- <b>Cx</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	Good Feeling - Flo Rida	<b>F:</b> xA- <b>BA-BA</b> -C-AA - Verse <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) Downshifted hooks at 1:07 and 2:13, builds up
4	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-x <b>CBx</b> - Raised chorus <b>D:</b> Verse, chorus. C = bridge
5	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-ED <b>Bx</b> - Drop <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted build-up at 1:42 Some ambiguity as all parts share formal material
6	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB- <b>CB</b> (long) - Raised chorus <b>D:</b> Verse, chorus (long but presented early). C = bridge
7	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - Raised hook chorus <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap Downshift in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song
8	Rack City - Tyga	<b>F:</b> xAB-AB- <b>DB</b> -Dx - Low/high hook chorus <b>D:</b> Verse (4x4 bars), Hook (2x4 bars) Downshifted choruses: 0:38, 1:36
9	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA- <b>BA-BA-CA</b> -x - Raised chorus <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro
10	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABC <b>DD</b> -ABC <b>DD</b> -E- <b>D</b> - Low/high chorus <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. Downshifted parts at 0:44 and 1:54 This beat removal part C contains little, yet serves to create a longer and larger non-beat-heavy section, with intensity so low that the following D is elevated The first D builds up. The second is fully instrumented

**5/2012: Week number 5, ending Feb 4**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
3	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - <i>Verse</i> <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) <i>Downshifted</i> hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
4	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
5	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - <i>Raised chorus</i> <b>D:</b> Verse, chorus (long but presented early). C = bridge
6	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
7	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
8	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
9	Niggas in Paris - Jay Z & Kanye West	<b>F:</b> xAB-xAB-xCD - <i>Raised hook chorus</i> <b>D:</b> Rap verse, hook. C = breakdown. D = breakdown rap <i>Downshift</i> in verse: 1:00; in chorus: 2:29 AB and CD represent quite different ideas in the song
10	Domino - Jessie J	<b>F:</b> xABCD-ABCD-ED - <i>Raised chorus</i> <b>D:</b> A = Verse part 1, B = verse part 2 (clear difference) C and D = different chorus parts, arguably one long

**6/2012: Week number 6, ending Feb 11**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
2	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
3	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
4	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - <i>Verse</i> <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) <i>Downshifted</i> hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
5	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 This beat removal part C contains little, yet serves to create a longer and larger non-beat-heavy section, with intensity so low that the following D is elevated The first D builds up. The second is fully instrumented
6	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge. The song takes its time - Long verses and choruses coming relatively late
7	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
8	Domino - Jessie J	<b>F:</b> xABCD-ABCD-ED - <i>Raised chorus</i> <b>D:</b> A = Verse part 1, B = verse part 2 (clear difference) C and D = chorus parts, arguably one long
9	The One That Got Away - Katy Perry	<b>F:</b> xAB-xAB-CB (long) - <i>Raised chorus</i> <b>D:</b> Verse, chorus (long but presented early). C = bridge
10	Rack City - Tyga	<b>F:</b> xAB-AB-DB-Dx - <i>Low/high hook chorus</i> <b>D:</b> Verse (4x4 bars), Hook (2x4 bars) <i>Downshifted</i> choruses: 0:38, 1:36



**7/2012: Week number 7, ending Feb 18**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
2	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - <i>Verse</i> <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) <i>Downshifted</i> hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
4	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
5	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
6	Domino - Jessie J	<b>F:</b> xABCD-ABCD-ED - <i>Raised chorus</i> <b>D:</b> A = Verse part 1, B = verse part 2 (clear difference) C and D = chorus parts, arguably one long
7	Rack City - Tyga	<b>F:</b> xAB-AB-DB-Dx - <i>Low/high hook chorus</i> <b>D:</b> Verse (4x4 bars), Hook (2x4 bars) <i>Downshifted</i> choruses: 0:38, 1:36
8	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA-BA-BA-CA-x - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro
9	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
10	It Will Rain - Bruno Mars	<b>F:</b> AB-xAB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge

**8/2012: Week number 8, ending Feb 25**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
2	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
4	Sexy And I Know It - LMFAO	<b>F:</b> xABCD-ABCD-EDBx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> build-up at 1:42 Some ambiguity as all parts share formal material
5	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - <i>Verse</i> <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) <i>Downshifted</i> hooks at 1:07 and 2:13, builds up Hooks are repeated, building towards verse highpoint Released after Avicii's "Levels." Uses same sample
6	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
7	I Will Always Love You - Whitney Houston	<b>F:</b> AB-AB-CAB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = sax solo verse Highly dynamic song: A-capella first verse on one side on another: last chorus has whole step modulation and full band
8	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
9	Rack City - Tyga	<b>F:</b> xAB-AB-DB-Dx - <i>Low/high hook chorus</i> <b>D:</b> Verse (4x4 bars), Hook (2x4 bars) <i>Downshifted</i> choruses: 0:38, 1:36
10	Give Me All Your Luvin' - Madonna	<b>F:</b> AB-AB-CDB - <i>Raised chorus</i> <b>D:</b> Hook, verse, long chorus. C = rap on chorus D = half-time-beat-dubstep-sounding-bridge

**9/2012: Week number 9, ending Mar 3**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Part of Me - Katy Perry	<b>F: AB-AB-CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form The song uses 30 seconds to reach chorus
2	Set Fire to the Rain - Adele	<b>F: xABC-ABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	I Will Always Love You - Whitney Houston	<b>F: AB-AB-CAB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = sax solo verse Highly dynamic song: A-capella first verse on one side on another: last chorus has whole step modulation and full band
4	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F: xABC-ABC-DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
5	Rolling in the Deep - Adele	<b>F: ABC-ABC-(D = CAC)-CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D consists of variations: Chorus, verse and chorus again, functions as bridge
6	We Are Young - Fun ft. Janelle Monáe	<b>F: xABC-ABC-D-CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
7	Someone Like You - Adele	<b>F: xABC-ABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big Adele has two top 10 songs with exact same formula
8	We Found Love - Rihanna ft. C. Harris	<b>F: xABCDE-ABC-xACDE-C</b> - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
9	Starships - Nicky Minaj	<b>F: xABCD-ABCD-CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
10	Turn Up the Music - Chris Brown	<b>F: xABCDE-ABCDF-CDE</b> - <i>Post-chorus and drop</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus, drop <i>Downshifted</i> pre-choruses: 0:44, 1:58 F = half time bridge

**10/2012: Week number 10, ending Mar 10**

**Summary and numbers:**

- New song (5) quite ambiguous – parts and highpoints can be read several ways
- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 4 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
2	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
3	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
4	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form
5	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
6	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4
7	Good Feeling - Flo Rida	<b>F:</b> xA-BA-BA-C-AA - <i>Verse</i> <b>D:</b> Hook, rap-verse. C = "dubstep-drop" (half-time) <i>Downshifted</i> hooks at 1:07 and 2:13, builds up
8	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
9	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA-BA-BA-CA-x - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro
10	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops

**11/2012: Week number 11, ending Mar 17**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
3	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
4	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
5	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form The song uses 30 seconds to reach chorus
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
7	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA-BA-BA-CA-x - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro
8	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
9	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus
10	We Found Love - Rihanna ft. C. Harris	<b>F:</b> xABCDE-ABC-xACDE-C - <i>Drop &amp; raised chorus</i> <b>D:</b> Verse, pre-chorus, build-up-chorus, build-up, drop <i>Downshifted</i> build-ups at 0:52 and 2:44 Chorus and drop material are combined for C2 and C4

**12/2012: Week number 12, ending Mar 24**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus or similar refrain as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
3	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
4	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
5	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
6	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
7	Take Care - Drake ft. Rihanna	<b>F:</b> AB-CAB-CD-ABx - <i>Vocal refrain, instrumental hook</i> <b>D:</b> Female hook, instrumental hook, male verse D = sampled bridge <i>Downshifted</i> hook: 0:40, 2:13, 4:19. Verse: 1:42 Chord playing uses subdivision pattern (3+3+2) similar to EDM, although not having a following drop
8	Young, Wild and Free - Snoop Dogg & Wiz Khalifa ft. Bruno Mars	<b>F:</b> xA-BA-BA-CA-x - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses. C = bridge. Sing-along chorus before outro
9	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55, builds up drops
10	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form

**13/2012: Week number 13, ending Mar 31**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus or similar refrain as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 2 songs with other highpoints
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
3	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only
4	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
5	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55, builds up drops
7	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented
8	Take Care - Drake ft. Rihanna	<b>F:</b> AB-CAB-CD-ABx - <i>Vocal refrain, instrumental hook</i> <b>D:</b> Female hook, instrumental hook, male verse D = sampled bridge <i>Downshifted</i> hook: 0:40, 2:13, 4:19. Verse: 1:42 Chord playing uses subdivision pattern (3+3+2) similar to EDM, although not having a following drop
9	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
10	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form

**14/2012: Week number 14, ending Apr 7**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus or similar refrain as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 2 songs with other highpoints
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
3	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only
4	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus
5	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55
6	Set Fire to the Rain - Adele	<b>F:</b> xABC-ABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. The chorus is quite big
7	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
8	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form
9	Take Care - Drake ft. Rihanna	<b>F:</b> AB-CAB-CD-ABx - <i>Vocal refrain, instrumental hook</i> <b>D:</b> Female hook, instrumental hook, male verse D = sampled bridge <i>Downshifted</i> hook: 0:40, 2:13, 4:19. Verse: 1:42 Chord playing uses subdivision pattern (3+3+2) similar to EDM, although not having a following drop
10	Turn Me On - David Guetta ft. Nicki Minaj	<b>F:</b> x-ABCDD-ABCDD-E-D - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, empty part, chorus E = bridge. <i>Downshifted</i> parts at 0:44 and 1:54 The first D builds up. The second is fully instrumented



**15/2012: Week number 15, ending Apr 14**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
3	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus
4	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
5	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
7	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
8	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form The song uses 30 seconds to reach chorus
9	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
10	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge

**16/2012: Week number 16, ending Apr 21**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
2	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
3	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
4	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
5	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
7	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
8	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
9	Part of Me - Katy Perry	<b>F:</b> AB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form The song uses 30 seconds to reach chorus
10	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge

**17/2012: Week number 17, ending Apr 28**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> x <b>AB</b> -x <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
2	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
3	Glad You Came - The Wanted	<b>F:</b> <b>AB-CCAB-CCABBA</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
4	What Makes You Beautiful - One Direction	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D( <b>B+C</b> )- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
5	Boyfriend - Justin Bieber	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
6	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA-BA-C-AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
7	Starships - Nicky Minaj	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
8	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D-x <b>CD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
9	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)
10	Part of Me - Katy Perry	<b>F:</b> <b>AB-AB-CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, 16 bar bridge. Simplistic pop form The song uses 30 seconds to reach chorus

**18/2012: Week number 18, ending May 5**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus
2	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
5	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
6	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
7	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
8	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
9	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
10	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)

**19/2012: Week number 19, ending May 12**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> x <b>AB</b> -x <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
2	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	Glad You Came - The Wanted	<b>F:</b> <b>AB-CCAB-CCABBA</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
5	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D-x <b>CD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
6	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA-BA-C-AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
7	Boyfriend - Justin Bieber	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
8	Starships - Nicky Minaj	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
9	What Makes You Beautiful - One Direction	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D( <b>B+C</b> )- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
10	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)

**20/2012: Week number 20, ending May 19**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> x <b>AB</b> -x <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
<b>2</b>	We Are Young - Fun ft. Janelle Mon�e	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
<b>3</b>	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
<b>4</b>	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D-x <b>CD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
<b>5</b>	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA</b> - <b>BA</b> -C- <b>AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
<b>6</b>	Glad You Came - The Wanted	<b>F:</b> <b>AB</b> - <b>CCAB</b> - <b>CCABBA</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
<b>7</b>	Starships - Nicky Minaj	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
<b>8</b>	Boyfriend - Justin Bieber	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
<b>9</b>	What Makes You Beautiful - One Direction	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D( <b>B+C</b> )- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
<b>10</b>	Stronger (What Doesn't Kill You) - Kelly Clarkson	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = middle eight bridge Length of C = A and B combined (16 bars)

**21/2012: Week number 21, ending May 26**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
4	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
5	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
7	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
8	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
9	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
10	Drive By - Train	<b>F:</b> xABC-xABC-D-AC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**22/2012: Week number 22, ending June 2**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoints
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> x <b>AB</b> -x <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
2	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D-x <b>CD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
5	Starships - Nicky Minaj	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
6	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA</b> - <b>BA</b> -C- <b>AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
7	What Makes You Beautiful - One Direction	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D( <b>B+C</b> )- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
8	Glad You Came - The Wanted	<b>F:</b> <b>AB</b> - <b>CCAB</b> - <b>CCABBA</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
9	Boyfriend - Justin Bieber	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
10	Drive By - Train	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D- <b>AC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge



**23/2012: Week number 23, ending June 9**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus
2	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
5	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
6	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA-BA-C-AC - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
7	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
8	Glad You Came - The Wanted	<b>F:</b> AB-CCAB-CCABBA - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops
9	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
10	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain

**24/2012: Week number 24, ending June 16**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> x <b>AB</b> -x <b>AB</b> x - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
2	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -D-x <b>CD</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
5	Starships - Nicky Minaj	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
6	What Makes You Beautiful - One Direction	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D( <b>B+C</b> )- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
7	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA</b> - <b>BA</b> - <b>C</b> - <b>AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
8	Boyfriend - Justin Bieber	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge
9	Where Have You Been - Rihanna	<b>F:</b> <b>ABCD</b> - <b>ABCD</b> x- <b>EA</b> - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
10	Glad You Came - The Wanted	<b>F:</b> <b>AB</b> - <b>CCAB</b> - <b>CCABBA</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus(piano and vocals), post-chorus(synth), verses Post-chorus borders drop, features ambiguities: 1) same material used as intro and chorus Such choruses may precede eventual drops in 2012 2) Post-chorus part with chord material only: similar material are also used contemporarily as drops

**25/2012: Week number 25, ending June 23**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC- <b>xABC</b> -D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	We Are Young - Fun ft. Janelle Mon�e	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
5	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
6	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD- <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
7	Wild Ones - Flo Rida ft. Sia	<b>F:</b> <b>ABA-BA-C-AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
8	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
9	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
10	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge

**26/2012: Week number 26, ending June 30**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 1 song with other highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC- <b>xABC</b> -D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
5	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D- <b>CCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
6	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
7	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD- <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
8	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
9	Wild Ones - Flo Rida ft. Sia	<b>F:</b> ABA- <b>BA</b> -C- <b>AC</b> - <i>Verse</i> <b>D:</b> Chorus, rap verse. C = bridge <i>Downshifted</i> chorus at 1:00, that builds up from 1:15 First two choruses might sound as if preceding drops
10	Boyfriend - Justin Bieber	<b>F:</b> xABC-ABC- <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Rap verse, pre-chorus, chorus. D = bridge

**27/2012: Week number 27, ending July 7**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 8 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
4	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
5	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
6	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
7	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
8	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
9	What Makes You Beautiful - One Direction	<b>F:</b> xABC-ABC-D(B+C)-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge varying B+C
10	Scream - Usher	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature

**28/2012: Week number 28, ending July 14**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
4	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
5	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
6	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
7	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
8	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD- <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted</i> choruses: 0:38, 1:55 Choruses also build-up the following drops
9	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-E <b>CD</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
10	Scream - Usher	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature

**29/2012: Week number 29, ending July 21**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
4	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
5	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
6	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
7	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
8	We Are Young - Fun ft. Janelle Monáe	<b>F:</b> xABC-ABC-D-CCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus (of only 3 bars), chorus. D = bridge
9	Starships - Nicky Minaj	<b>F:</b> xABCD-ABCD-CD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus(es), drop <i>Downshifted choruses:</i> 0:38, 1:55 Choruses also build-up the following drops
10	Scream - Usher	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature

**30/2012: Week number 30, ending July 28**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
4	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
5	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
6	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
7	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
8	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
9	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
10	Scream - Usher	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature



**31/2012: Week number 31, ending Aug 4**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
3	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
4	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
5	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
6	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
7	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
8	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:46, 2:02, also building-up Clear contrast between parts
9	Scream - Usher	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature
10	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"

**32/2012: Week number 32, ending Aug 11**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
3	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
4	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
5	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
6	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
7	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
8	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
9	Scream - Usher	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = two part bridge First: dubstep-like half-time Second: playing around with the time signature
10	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"

**33/2012: Week number 33, ending Aug 18**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
2	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
3	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
4	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
5	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
6	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
7	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows
8	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
9	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
10	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"

**34/2012: Week number 34, ending Aug 25**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
<b>2</b>	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D-C-Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
<b>3</b>	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
<b>4</b>	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
<b>5</b>	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
<b>6</b>	Somebody That I Used to Know - Gotye ft. Kimbra	<b>F:</b> xAB-xABx - <i>Raised chorus</i> <b>D:</b> Verse(s) ,chorus
<b>7</b>	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts
<b>8</b>	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
<b>9</b>	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
<b>10</b>	Where Have You Been - Rihanna	<b>F:</b> ABCD-ABCDx-EA - <i>Drop</i> <b>D:</b> Verse, verse variation, song hook/build-up, drop <i>Downshifted</i> hooks at 0:44 and 2:14, build-up follows

**35/2012: Week number 35, ending Sep 1**

**Summary and numbers:**

- Three majors entering Top10 this week, each with different highpoint variations
  - o Bieber's first drop!
- 2 songs with drop as highpoint
- 1 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
3	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
4	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
5	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx- <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
6	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
7	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> ABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
8	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
9	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
10	Titanium - David Guetta ft. Sia	<b>F:</b> xABCD-ABCD-ECD - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted choruses:</i> 0:46, 2:02, also building-up Clear contrast between parts

**36/2012: Week number 36, ending Sep 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
3	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
4	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
5	Some Nights - Fun	<b>F:</b> ABCD- <b>ADCE</b> -BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
6	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> xABC-xABC-D-xCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge
7	Wide Awake - Katy Perry	<b>F:</b> xABC-ABC-Dx- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
8	Payphone - Maroon 5 ft. Wiz Khalifa	<b>F:</b> <b>ABCA</b> -BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse
9	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-xAB <b>CC</b> -D <b>CC</b> -cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38 After the chorus, "whoa" hook is the only new material
10	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC- <b>DBC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop

**37/2012: Week number 37, ending Sep 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Whistle - Flo Rida	<b>F:</b> x <b>AB</b> -C <b>AB</b> -C <b>AB</b> -D <b>AB</b> - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
<b>2</b>	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> -x <b>D</b> - <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>3</b>	One More Night - Maroon 5	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
<b>4</b>	Lights - Ellie Goulding	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>D</b> - <b>C</b> - <b>Dx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
<b>5</b>	Some Nights - Fun	<b>F:</b> <b>ABCD</b> - <b>ADCE</b> - <b>BCx</b> - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
<b>6</b>	Everybody Talks - Neon Lights	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CD</b> - <b>ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge, D = guitar solo Straight up-tempo rock song
<b>7</b>	Wide Awake - Katy Perry	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>Dx</b> - <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus The chorus gives off an impression that there is more to follow (bigger chorus/drop)
<b>8</b>	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABCC</b> - <b>DCC</b> - <b>cx</b> - - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38 After the chorus, "whoa" hook is the only new material
<b>9</b>	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
<b>10</b>	Call Me Maybe - Carly Rae Jepsen	<b>F:</b> x <b>ABC</b> -x <b>ABC</b> - <b>D</b> -x <b>CDx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre chorus, chorus. D = bridge

**38/2012: Week number 38, ending Sep 22**

**Summary and numbers:**

- New song with raised chorus in dubstep style
- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
3	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
4	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
5	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
6	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
7	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
8	Everybody Talks - Neon Lights	<b>F:</b> xAB-AB-CD- <b>ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge, D = guitar solo Straight up-tempo rock song
9	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-xAB <b>CC</b> - <b>DCC</b> -cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38 After the chorus, "whoa" hook is the only new material
10	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep



**39/2012: Week number 39, ending Sep 29**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
<b>2</b>	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>3</b>	Some Nights - Fun	<b>F:</b> <b>ABCD-ADCE-BCx</b> - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
<b>4</b>	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
<b>5</b>	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
<b>6</b>	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
<b>7</b>	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation
<b>8</b>	Too Close - Alex Clare	<b>F:</b> xABC-xABC-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep
<b>9</b>	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-xABCC-DCC-cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38 After the chorus, "whoa" hook is the only new material
<b>10</b>	Everybody Talks - Neon Lights	<b>F:</b> xAB-AB-CD- <b>ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge, D = guitar solo Straight up-tempo rock song

**40/2012: Week number 40, ending Oct 6**

**Summary and numbers:**

- Gagnam Style enters Top10, having drop with hook as highpoint
- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
2	Gagnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
3	Some Nights - Fun	<b>F:</b> ABCD- <b>ADCE</b> -BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
4	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
6	Whistle - Flo Rida	<b>F:</b> xAB-CAB-CAB-DAB - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
7	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
8	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-xAB <b>CC</b> -D <b>CC</b> -cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38
9	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep
10	Lights - Ellie Goulding	<b>F:</b> xABC-ABC-D- <b>C</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus instrumentation

**41/2012: Week number 41, ending Oct 13**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
2	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
3	Some Nights - Fun	<b>F:</b> ABCD- <b>ADCE</b> -BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
4	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
6	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC- <b>DBC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
7	Begin Again - Taylor Swift	<b>F:</b> xA <b>AB</b> - <b>AB</b> -CD- <b>B</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = short solo, D = bridge
8	Whistle - Flo Rida	<b>F:</b> x <b>AB</b> - <b>CAB</b> - <b>CAB</b> - <b>DAB</b> - <i>Whistled post-chorus</i> <b>D:</b> Chorus, instrumental, verse. D = bridge <i>Downshifted</i> chorus: 1:04, 2:09 Whistle instrumental plays the same role as drop
9	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep
10	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-x <b>ABCC</b> - <b>DCC</b> -cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38 After the chorus, "whoa" hook is the only new material

**42/2012: Week number 42, ending Oct 20**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered Bridge may resemble vocal hook drop/post-chorus
2	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
3	Live While We're Young - One Direction	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>CCC</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, wordless post-chorus E = bridge Post-chorus D with wordless chant
4	Some Nights - Fun	<b>F:</b> ABC <b>D</b> - <b>AD</b> CE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
5	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Red - Taylor Swift	<b>F:</b> xABC-ABC-DE- <b>BCB</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = solo Post-chorus features vocal processing that may be or resemble synth
7	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up First Top10 Bieber song to feature drop
8	Skyfall - Adele	<b>F:</b> xAB-xAB-CD- <b>BB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge, D = harmonically developing bridge
9	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D- <b>BCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is quite long, heavy resemblance to "Stronger"
10	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep

**43/2012: Week number 43, ending Oct 27**

**Summary and numbers:**

- "I Knew You Were Trouble" checks three highpoint boxes
- 4 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
2	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D-C - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
3	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
4	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
5	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up
7	Too Close - Alex Clare	<b>F:</b> xABC-xABC-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
9	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-BCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Good Time - Owl City ft. Carly Rae Jepsen	<b>F:</b> xABC-xABCC-DCC-cx- - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> chorus: 0:45, 1:38

**44/2012: Week number 44, ending Nov 3**

**Summary and numbers:**

- New song by Ne-Yo showing RnB artist turning to EDM-pop
- 4 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted choruses: 0:51, 1:52</i>
2	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted pre-chorus/build-ups: 0:44, 2:05</i> Drop w/ signature dance is long and with two parts
3	Some Nights - Fun	<b>F:</b> ABCD- <b>ADCE</b> -BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
4	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExA <b>AB</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted chorus: 1:20. 2:37. Build up after each chorus, also the very first.</i> A and B becomes highpoints when combined with C instrumentation for the finale of the song
6	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted chorus: 0:42, 1:38. Mild build-up</i>
7	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus goes half time with wobble bass = dubstep
8	Diamonds - Rihanna	<b>F:</b> xABC-ABC-x <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
9	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E- <b>DD</b> - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted chorus: 2:02, also performs build-up</i> Elaborate build-up from first chorus and synth Last highpoint is B and D combined
10	Blow Me One Last Kiss - P!nk	<b>F:</b> xABC-xABC-D-B <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**45/2012: Week number 45, ending Nov 10**

**Summary and numbers:**

- New Chris Brown song condenses drop and chorus material into energetic chorus
- 4 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
2	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D-C - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
3	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
4	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
5	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
6	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DBC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up
7	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Too Close - Alex Clare	<b>F:</b> xABC-xABC-xCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
9	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E-DD - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Elaborate build-up from first chorus and synth Last highpoint is B and D combined
10	Don't Wake Me Up - Chris Brown	<b>F:</b> xABC-ABC-D-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:06 Pre-chorus acts as build-up simultaneously

**46/2012: Week number 46, ending Nov 17**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered
<b>2</b>	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
<b>3</b>	Some Nights - Fun	<b>F:</b> <b>ABCD-ADCE-BCx</b> - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
<b>4</b>	Diamonds - Rihanna	<b>F:</b> xABC-ABC-x <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
<b>5</b>	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExA <b>AB</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
<b>7</b>	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	As Long As You Love Me - Justin Bieber ft. Big Sean	<b>F:</b> xABC-ABC-DB <b>C</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = rapped verses <i>Downshifted</i> chorus: 0:42, 1:38. Mild build-up
<b>9</b>	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>10</b>	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E- <b>DD</b> - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Elaborate build-up from first chorus and synth Last highpoint is B and D combined



**47/2012: Week number 47, ending Nov 24**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52 First half of chorus is dynamically lowered
<b>2</b>	Diamonds - Rihanna	<b>F:</b> xABC-ABC-x <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
<b>3</b>	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DEx <b>AAB</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
<b>4</b>	Some Nights - Fun	<b>F:</b> <b>ABCD-ADCE-BCx</b> - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
<b>5</b>	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
<b>6</b>	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD- <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E- <b>DD</b> - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Elaborate build-up from first chorus and synth Last highpoint is B and D combined
<b>9</b>	Too Close - Alex Clare	<b>F:</b> xABC-xABC-x <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>10</b>	I Cry - Flo Rida	<b>F:</b> <b>ABA-BA-C-A</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat

**48/2012: Week number 48, ending Dec 1**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
2	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
3	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
4	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
6	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E-DD - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Elaborate build-up from first chorus and synth Last highpoint is B and D combined
7	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D-C - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
8	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
9	We Are Never Getting Back Together - Taylor Swift	<b>F:</b> xABC-xABC-xD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat

**49/2012: Week number 49, ending Dec 8**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
2	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
3	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
4	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D-C - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)
6	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
7	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
9	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat
10	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E-DD - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Last highpoint is B and D combined

**50/2012: Week number 50, ending Dec 15**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Diamonds - Rihanna	<b>F:</b> xABC-ABC-x <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
2	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D- <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DEx <b>AAB</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
4	One More Night - Maroon 5	<b>F:</b> xABC-ABCD- <b>C</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
5	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C- <b>Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Some Nights - Fun	<b>F:</b> <b>ABCD-ADCE-BCx</b> - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
7	Home - Phillip Phillips	<b>F:</b> xABCBD- <b>CBD</b> - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
8	I Cry - Flo Rida	<b>F:</b> <b>ABA-BA-C-A</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat
9	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E- <b>DD</b> - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Elaborate build-up from first chorus and synth Last highpoint is B and D combined
10	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D- <b>C</b> - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts Final C features only second part ("sexy lady" hook)

**51/2012: Week number 51, ending Dec 22**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus, but as they are similarly repeated each time, they are not defined as two, but rather strictly as one whole chorus
3	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
4	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
6	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat
7	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
8	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge Advanced chorus with three different sections
9	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted</i> chorus: 0:44, 2:00, repeated chorus works as build-up
10	Let Me Love You (Until You Learn to Love Yourself) - Ne-Yo	<b>F:</b> xABCD-ABD-E-DD - <i>Drop w/ hookline</i> <b>D:</b> Verse, chorus, synth breakdown, drop. E = bridge <i>Downshifted</i> chorus: 2:02, also performs build-up Last highpoint is B and D combined

**52/2012: Week number 52, ending Dec 29**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus
3	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
5	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
6	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up Chorus is doubled, second with full club beat
7	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted</i> chorus: 0:44, 2:00, repeated chorus works as build-up
8	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus
9	Some Nights - Fun	<b>F:</b> ABCD-ADCE-BCx - <i>Advanced raised chorus</i> <b>D:</b> Chorus, chant hook, verse, calming part. E = bridge
10	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops

## **Appendix**

**Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2013**

## 0/2013:

<https://top40weekly.com/2013-all-charts/>

Top10 development of 2013 summarised. 640 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up\* in chart spots: 44 %, up 6 %
- Build-ups in chart spots: 27 %, down 3 %
- Raised chorus highpoints: 58 %, down 1 %
  - o Combined with DS or other highpoints: 15 %, up 8 % – over 2x
  - o Plain raised chorus highpoints: 43 %, down 9 %
    - Out of total choruses (l/h added): 61 %, down 17 %
- Drop or post-chorus highpoints: 29 %, up 1 %
  - o Drops: 14 %, down 5 %
  - o Post-choruses: 15 %, up 7 % – almost doubled
- Low/high chorus highpoints: 13 %, up 5 %
- Other downshift-affiliated highpoints: 0 %, down 5 %
- More downshifts but unchanged distribution of build-ups.
- Less plain raised choruses.

\* "Summertime Sadness" in weeks 36-43 has EDM build-up but no downshift.

### About the Charts

- Drops and other related parts, and raised choruses, are all equally welcomed.
- Noticable shifts. Weeks 21-26 had no drop-containing songs and the weeks 27-32 also had no instrumental highpoints. Drops re-entering again in week 33.
- The year can be divided in three periods regarding the distribution of highpoints: Equal beginning, raised choruses mid-year, drops/post-choruses back towards end

### About the Songs

- "Don't You Worry Child" by EDM group Swedish House Mafia uses chant-like material in both build-up parts and drops. In and out of the Top10 in weeks 4-11
- From week 35 and on, in "Wake Me Up" by Avicii, country and EDM play together. Verse and chorus have country influenced by EDM, and vice versa in build-up and drop. Common to both are the drum pattern, chords and acoustic guitar.

### Musical Trends

- Post-choruses are used in several styles
  - o By boyband One Direction in week 32
  - o In straight pop by Katy Perry in weeks 36-50
  - o In rap by Eminem and Rihanna from week 46 and on
- Retro trend: earlier hits re-made with drops or instrumental hooks.
  - o With "Feel This Moment", Pitbull and Christina Aguilera turns A-Ha song "Take On Me" (1985) and its synth riff into drop material. Weeks 14-20
  - o "Safe And Sound" by Capital Cities borrows heavily from "Kids" (2005) by MGMT. The example shows how such a song might be in 2013, its trumpet hook with instrumental lead. In and out of the Top10 in weeks 33-40.
- Viral EDM-style videos gain entrance to the charts by going big on YouTube:
  - o "Gangnam Style" by Psy in week 2.
  - o "Harlem Shake" by Baauer in weeks 9-16.
  - o "The Fox" by Ylvis in weeks 41-45.



**1/2013: Week number 1, ending Jan 5**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus
3	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
5	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted</i> chorus: 0:44, 2:00, repeated chorus works as build-up
6	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
7	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
8	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up
9	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus
10	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted</i> choruses: 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout

**2/2013: Week number 2, ending Jan 12**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
3	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted</i> chorus: 0:44, 2:00, repeated chorus works as build-up
6	Gangnam Style - Psy	<b>F:</b> xABC-ABC-D-C - <i>Drop with hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop. D = bridge <i>Downshifted</i> pre-chorus/build-ups: 0:44, 2:05 Drop w/ signature dance is long and with two parts
7	Die Young - Ke\$ha	<b>F:</b> xABC-DE-ABC-DExAAB - <i>Drop</i> <b>D:</b> Chorus, post-chorus w/ hook, drop, verse, pre-chorus <i>Downshifted</i> chorus: 1:20. 2:37. Build up after each chorus, also the very first. A and B becomes highpoints when combined with C instrumentation for the finale of the song
8	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
9	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus
10	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted</i> choruses: 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout

**3/2013: Week number 3, ending Jan 19**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Chorus also includes post-chorus
3	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
4	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
6	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus Wordless chorus dynamically stronger than the refrain
7	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted</i> chorus: 0:44, 2:00, repeated chorus works as build-up
8	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> xABC-AAABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27 No real build-up, only terrace dynamics Chorus is highpoint as finale with full instrumentation
9	One More Night - Maroon 5	<b>F:</b> xABC-ABCD-C - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:51, 1:52
10	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted</i> chorus: 0:49, 1:52, becomes build-up

**4/2013: Week number 4, ending Jan 26**

**Summary and numbers:**

- House and pop combination Swedish House Mafia enters Top10
- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Locked Out of Heaven - Bruno Mars	<b>F:</b> xABC-xABC-D-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
3	Ho Hey - the Lumineers	<b>F:</b> xAB-xAB-C-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	I Knew You Were Trouble - Taylor Swift	<b>F:</b> xABCD-ABCD-E-CD - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus
5	Diamonds - Rihanna	<b>F:</b> xABC-ABC-xC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (with hook)
6	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> xABC-AAABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted chorus: 0:44, 2:27</i> No real build-up, only terrace dynamics Chorus is highpoint as finale with full instrumentation
7	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F:</b> xABCDC-ABCECE - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted choruses: 0:51, 2:24</i> Build-ups in both verses and choruses Low/high choruses has other parts in between
8	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> xABCCD-ABCCE-CD - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted chorus: 0:44, 2:00, repeated chorus</i> works as build-up
9	Home - Phillip Phillips	<b>F:</b> xABCBD-CBD - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus
10	I Cry - Flo Rida	<b>F:</b> ABA-BA-C-A - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse. C = Bridge <i>Downshifted chorus: 0:49, 1:52, becomes build-up</i>

**5/2013: Week number 5, ending Feb 2**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
2	Locked Out of Heaven - Bruno Mars	<b>F:</b> x <b>ABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Ho Hey - the Lumineers	<b>F:</b> x <b>AB-xAB-C-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
5	I Knew You Were Trouble - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
6	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> x <b>ABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted chorus: 0:44, 2:27</i> No real build-up, only terrace dynamics Chorus is highpoint as finale with full instrumentation
7	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F:</b> x <b>ABCDC-ABCECE</b> - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted choruses: 0:51, 2:24</i> Build-ups in both verses and choruses Low/high choruses has other parts in between
8	Diamonds - Rihanna	<b>F:</b> x <b>ABC-ABC-xC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (with hook)
9	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> x <b>ABCCD-ABCCE-CD</b> - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted chorus: 0:44, 2:00, repeated chorus</i> works as build-up
10	Home - Phillip Phillips	<b>F:</b> x <b>ABCBD-CBD</b> - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus

**6/2013: Week number 6, ending Feb 9**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
2	Locked Out of Heaven - Bruno Mars	<b>F:</b> x <b>ABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Ho Hey - the Lumineers	<b>F:</b> x <b>AB-xAB-C-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	I Knew You Were Trouble - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
5	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> x <b>ABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted chorus: 0:44, 2:27, but no build-up</i> Chorus is highpoint as finale with full instrumentation
6	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F:</b> x <b>ABCDC-ABCECE</b> - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted choruses: 0:51, 2:24</i> Build-ups in both verses and choruses Low/high choruses has other parts in between
7	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> x <b>ABCCD-ABCCE-CD</b> - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted chorus: 0:44, 2:00, repeated chorus</i> works as build-up
8	Diamonds - Rihanna	<b>F:</b> x <b>ABC-ABC-xC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (with hook)
9	Home - Phillip Phillips	<b>F:</b> x <b>ABCBD-CBD</b> - <i>Wordless post-chorus</i> <b>D:</b> Verse, cadence, chorus/refrain, wordless post-chorus
10	Fuckin Problems - A\$AP Rocky ft. Drake, 2 Chainz & Kendrick Lamar	<b>F:</b> x <b>ABA-BA-BAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses

**7/2013: Week number 7, ending Feb 16**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i>
2	Locked Out of Heaven - Bruno Mars	<b>F:</b> x <b>ABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> x <b>ABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted chorus: 0:44, 2:27, but no build-up</i> Chorus is highpoint as finale with full instrumentation
4	Ho Hey - the Lumineers	<b>F:</b> x <b>AB-xAB-C-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	I Knew You Were Trouble - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus
6	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F:</b> x <b>ABCDC-ABCECE</b> - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted choruses: 0:51, 2:24</i> Low/high choruses has other parts in between
7	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> x <b>ABCCD-ABCCE-CD</b> - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted chorus: 0:44, 2:00, repeated chorus works as build-up</i>
8	Fuckin Problems - A\$AP Rocky ft. Drake, 2 Chainz & Kendrick Lamar	<b>F:</b> x <b>ABA-BA-BAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, rap verses
9	Try - P!nk	<b>F:</b> x <b>AB-xAB-xABx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus Unlabelled elaborate transition parts replace bridge
10	Sweet Nothing - Calvin Harris ft. Florence Welch	<b>F:</b> <b>ABC-ABC-DC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge with build-up <i>Downshifted choruses: 0:32, 1:47, builds up</i> Bridge also builds up and ends in drop

**8/2013: Week number 8, ending Feb 23**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
2	Locked Out of Heaven - Bruno Mars	<b>F:</b> x <b>ABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> x <b>ABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted chorus: 0:44, 2:27, but no build-up</i> Chorus is highpoint as finale with full instrumentation
4	Ho Hey - the Lumineers	<b>F:</b> x <b>AB-xAB-C-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	I Knew You Were Trouble - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
6	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F:</b> x <b>ABCD-ABCECE</b> - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted choruses: 0:51, 2:24</i> Build-ups in both verses and choruses Low/high choruses has other parts in between
7	Daylight - Maroon 5	<b>F:</b> <b>ABCD-ABCD-ECD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post chorus. E = bridge Post chorus with wordless singing, "o-ah"-style
8	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
9	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Beauty And a Beat - Justin Bieber ft. Nicki Minaj	<b>F:</b> x <b>ABCCD-ABCCE-CD</b> - <i>Low/high chorus, drop</i> <b>D:</b> Verse, pre-chorus, chorus/build-up, drop E = rapped verse/bridge on half-time groove <i>Downshifted chorus: 0:44, 2:00, repeated chorus</i> works as build-up



**9/2013: Week number 9, ending Mar 2**

**Summary and numbers:**

- YouTube viral hit "Harlem Shake" only contains instrumental parts
- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Harlem shake - Bauer	<b>F:</b> <b>ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
<b>2</b>	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> <b>xABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
<b>3</b>	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> <b>xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>4</b>	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> <b>xABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27, but no build-up Chorus is highpoint as finale with full instrumentation
<b>5</b>	I Knew You Were Trouble - Taylor Swift	<b>F:</b> <b>xABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
<b>6</b>	Ho Hey - the Lumineers	<b>F:</b> <b>xAB-xAB-C-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>7</b>	Locked Out of Heaven - Bruno Mars	<b>F:</b> <b>xABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	When I Was Your Man - Bruno Mars	<b>F:</b> <b>xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>9</b>	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
<b>10</b>	Started From The Bottom - Drake	<b>F:</b> <b>xABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 Downshift in end of chorus elevates verse start

**10/2013: Week number 10, ending Mar 9**

**Summary and numbers:**

- Rap song with post-chorus highpoint
- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Harlem shake - Bauer	<b>F:</b> <b>ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
<b>2</b>	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> <b>xABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up
<b>3</b>	When I Was Your Man - Bruno Mars	<b>F:</b> <b>xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>4</b>	I Knew You Were Trouble - Taylor Swift	<b>F:</b> <b>xABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
<b>5</b>	Scream & Shout - will.i.am ft. Britney Spears	<b>F:</b> <b>xABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27, but no build-up
<b>6</b>	Started From The Bottom - Drake	<b>F:</b> <b>xABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 Downshift in end of chorus elevates verse start
<b>7</b>	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> <b>xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
<b>9</b>	Locked Out of Heaven - Bruno Mars	<b>F:</b> <b>xABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Love Me - Lil Wayne ft. Drake & Future	<b>F:</b> <b>ABC-ABC-ABC-AB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post chorus, verse <i>Downshifted</i> choruses: 1:17, 2:34. Continuous build Chorus has instrumentation removed, as a build-up also would. Followed by post-chorus with rap hook

**11/2013: Week number 11, ending Mar 16**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Harlem shake - Baauer	<b>F: ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
2	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F: xABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up
3	When I Was Your Man - Bruno Mars	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	I Knew You Were Trouble - Taylor Swift	<b>F: xABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
5	Stay - Rihanna ft. Mikky Ekko	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Started From The Bottom - Drake	<b>F: xABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 <i>Downshift</i> in end of chorus elevates verse start
7	Scream & Shout - will.i.am ft. Britney Spears	<b>F: xABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27, but no build-up
8	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F: AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
9	Locked Out of Heaven - Bruno Mars	<b>F: xABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Don't You Worry Child - Swedish House Mafia ft. John Martin	<b>F: xABCDC-ABCECE</b> - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge build-up <i>Downshifted</i> choruses: 0:51, 2:24 Build-ups in both verses and choruses Low/high choruses has other parts in between

**12/2013: Week number 12, ending Mar 23**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Harlem shake - Baauer	<b>F: ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
2	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F: xABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
3	When I Was Your Man - Bruno Mars	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Stay - Rihanna ft. Mikky Ekko	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F: AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
6	I Knew You Were Trouble - Taylor Swift	<b>F: xABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
7	Started From The Bottom - Drake	<b>F: xABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 <i>Downshift</i> in end of chorus elevates verse start
8	Scream & Shout - will.i.am ft. Britney Spears	<b>F: xABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27, but no build-up
9	Love Me - Lil Wayne ft. Drake & Future	<b>F: ABC-ABC-ABC-AB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post chorus, verse <i>Downshifted</i> choruses: 1:17, 2:34. Continuous build Chorus has instrumentation removed, as a build-up also would. Followed by post-chorus with rap hook
10	Locked Out of Heaven - Bruno Mars	<b>F: xABC-xABC-D-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**13/2013: Week number 13, ending Mar 30**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Harlem shake - Baauer	<b>F: ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
2	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F: xABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up
3	When I Was Your Man - Bruno Mars	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F: AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
5	Stay - Rihanna ft. Mikky Ekko	<b>F: xABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Started From The Bottom - Drake	<b>F: xABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 <i>Downshift</i> in end of chorus elevates verse start
7	I Knew You Were Trouble - Taylor Swift	<b>F: xABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:40. Builds up to drop Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus Points out relation between post-choruses and drops
8	Scream & Shout - will.i.am ft. Britney Spears	<b>F: xABC-AAABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 0:44, 2:27, but no build-up
9	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F: xABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Love Me - Lil Wayne ft. Drake & Future	<b>F: ABC-ABC-ABC-AB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post chorus, verse <i>Downshifted</i> choruses: 1:17, 2:34. Continuous build Chorus has instrumentation removed, as a build-up also would. Followed by post-chorus with rap hook

**14/2013: Week number 14, ending Apr 6**

**Summary and numbers:**

- New Pitbull and Christina Aguilera song shows a well-known riff used as drop material - showcasing formal difference between 80s and 10s
- 3 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i>
2	Harlem shake - Baauer	<b>F:</b> <b>ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift build-ups: 0:42, 1:51</i>
3	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
4	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> x <b>ABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Started From The Bottom - Drake	<b>F:</b> x <b>ABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts in verse: 0:44, 1:28, and chorus: 1:06</i>
8	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> x <b>ABCD-EBD-EBDD</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted choruses: 0:13, 1:38, 2:48</i> Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s
9	Love Me - Lil Wayne ft. Drake & Future	<b>F:</b> <b>ABC-ABC-ABC-AB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post chorus, verse <i>Downshifted choruses: 1:17, 2:34. Continuous build</i> Chorus has instrumentation removed, as a build-up also would. Followed by post-chorus with rap hook
10	I Knew You Were Trouble - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-E-CD</b> - <i>Drop, raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted chorus: 0:40. Builds up to drop</i> Ambiguous form interpretation of CD sequence: First time: lower chorus and more intense drop Second and third time: raised chorus and post-chorus

**15/2013: Week number 15, ending Apr 13**

**Summary and numbers:**

- "Radioactive" with its wobble bass later to win Grammy for best rock performance
- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
2	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> <b>AB-AB-CB-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
4	Harlem shake - Baauer	<b>F:</b> <b>ABB-ABB-CC-ABB-ABB</b> - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift build-ups: 0:42, 1:51</i>
5	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> x <b>ABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Radioactive - Imagine Dragons	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
8	Started From The Bottom - Drake	<b>F:</b> x <b>ABA-BA-CAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts in verse: 0:44, 1:28, and chorus: 1:06</i> Downshift in end of chorus elevates verse start
9	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> x <b>ABCD-EBD-EBDD</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted choruses: 0:13, 1:38, 2:48</i> Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s
10	The Way - Ariana Grande ft. Mac Miller	<b>F:</b> x <b>ABCDEA-CDEA-BDEAAxA</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Post-chorus, rap, verse, refrain, chorus <i>Downshifts in verses (C): 0:42, 1:34</i> <i>Downshifted refrains (D): 0:53, 1:46, 2:38</i> Complex pop form. E followed by A constitutes chorus and post-chorus

**16/2013: Week number 16, ending Apr 20**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	When I Was Your Man - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Thrift Shop - Macklemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
3	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> AB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
6	Harlem shake - Baauer	<b>F:</b> ABB-ABB-CC-ABB-ABB - <i>Drop</i> <b>D:</b> Build-up, drop. C = instrumental mid-section <i>Downshift</i> build-ups: 0:42, 1:51 Viral song following trend of creating dance videos on YouTube. No narrating lyrics, only hook-words Form is a sequence of build-ups and drops
7	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
8	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
9	Started From The Bottom - Drake	<b>F:</b> xABA-BA-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 Downshift in end of chorus elevates verse start
10	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> xABCD-EBD-EBDD - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted</i> choruses: 0:13, 1:38, 2:48 Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s



**17/2013: Week number 17, ending Apr 27**

**Summary and numbers:**

- New Demi Lovato song with post-chorus as clear highpoint
- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Thrift Shop - MacLemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses: 1:44, 2:59 turns into build-up</i> Verses also use terrace-dynamic throughout
3	When I Was Your Man - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted chorus: 1:25</i> First chorus downshifted, the next two raised
6	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> AB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
7	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
8	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> xABCD-EBD-EBDD - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted choruses: 0:13, 1:38, 2:48</i> Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s
9	Started From The Bottom - Drake	<b>F:</b> xABA-BA-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts in verse: 0:44, 1:28, and chorus: 1:06</i> Downshift in end of chorus elevates verse start
10	Heart Attack - Demi Lovato	<b>F:</b> xABCD-ABCD-E-CD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted chorus conclusions: 0:55, 1:58</i> Chorus moves towards conclusion, but instead uses "punchline" to launch post-chorus ("Think I'd have a heart a-ta-a-a-aa-aa-aack")

**18/2013: Week number 18, ending May 4**

**Summary and numbers:**

- New Psy song with long hook-including drop-part, as highpoint
- 2 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
3	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
4	When I Was Your Man - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Gentleman - Psy	<b>F:</b> xABCD-ABCD-EDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop w/ hook. E = bridge <i>Downshifted</i> build-ups: 0:45, 1:48 E also functions as build-up to last drop
6	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
8	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> AB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse Half-time beat on rap verse and last chorus
9	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> xABCD-EBD-EBDD - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted</i> choruses: 0:13, 1:38, 2:48 Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s
10	Started From The Bottom - Drake	<b>F:</b> xABA-BA-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifts</i> in verse: 0:44, 1:28, and chorus: 1:06 Downshift in end of chorus elevates verse start

**19/2013: Week number 19, ending May 11**

**Summary and numbers:**

- New song "I Don't Care" with partly instrumental highpoint
- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD- <b>B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
3	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> xABA-BA-CA - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
5	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
6	When I Was Your Man - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Suit & Tie - Justin Timberlake ft. Jay-Z	<b>F:</b> AB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = rap verse
8	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> xABCD-EBD-EBDD - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted</i> choruses: 0:13, 1:38, 2:48 Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s
9	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> xAB-AB-CB-AB-CBB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
10	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence

**20/2013: Week number 20, ending May 18**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> x <b>AB-AB-CD-B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
2	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> x <b>ABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Mirrors - Justin Timberlake	<b>F:</b> x <b>ABC-ABC-DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
4	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
7	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> x <b>AB-AB-CB-AB-CBB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
8	Radioactive - Imagine Dragons	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
9	Cruise - Florida Georgia Line	<b>F:</b> <b>ABCAB-CA-DE-AAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
10	Feel This Moment - Pitbull ft. Christina Aguilera	<b>F:</b> x <b>ABCD-EBD-EBDD</b> - <i>Drop</i> <b>D:</b> Chorus, post-chorus/build, build-up, drop, verse <i>Downshifted</i> choruses: 0:13, 1:38, 2:48 Post-chorus performs build-up on its own Well-known riff, "Take On Me", used as drop material showcasing formal difference between 80s and 10s

**21/2013: Week number 21, ending May 25**

**Summary and numbers:**

- First week since 2012 with no songs having drop as highpoint in Top10
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> x <b>AB-AB-CD-B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
2	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> x <b>ABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Mirrors - Justin Timberlake	<b>F:</b> x <b>ABC-ABC-DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
4	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Come & Get It - Selena Gomez	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
7	Thrift Shop - Maclemore & Ryan Lewis ft. Wanz	<b>F:</b> x <b>ABA-BA-CA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, rap verse(s). C = bridge <i>Downshifted choruses:</i> 1:44, 2:59 turns into build-up Verses also use terrace-dynamic throughout
8	Radioactive - Imagine Dragons	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
9	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> x <b>AB-AB-CB-AB-CBB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
10	Cruise - Florida Georgia Line	<b>F:</b> <b>ABCAB-CA-DE-AAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge

**22/2013: Week number 22, ending June 1**

**Summary and numbers:**

- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> x <b>AB-AB-CD-B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
2	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> x <b>ABC-ABCD-CCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Mirrors - Justin Timberlake	<b>F:</b> x <b>ABC-ABC-DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
4	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	When I Was Your Man - Bruno Mars	<b>F:</b> x <b>ABC-ABC-DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Cruise - Florida Georgia Line	<b>F:</b> <b>ABCAB-CA-DE-AAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
7	Come & Get It - Selena Gomez	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
8	Radioactive - Imagine Dragons	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
9	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> x <b>AB-AB-CB-AB-CBB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
10	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> x <b>ABC-ABC-DBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**23/2013: Week number 23, ending June 8**

**Summary and numbers:**

- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD- <b>B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
2	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
4	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE- <b>AAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
6	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
7	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> xAB-AB-CB-AB-CBB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
8	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
10	When I Was Your Man - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**24/2013: Week number 24, ending June 15**

**Summary and numbers:**

- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD- <b>B</b> - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
2	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
3	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE- <b>AAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
6	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
7	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
8	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
9	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> xAB-AB-CB-AB-CBB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A
10	Stay - Rihanna ft. Mikky Ekko	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge



**25/2013: Week number 25, ending June 22**

**Summary and numbers:**

- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
3	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
5	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
6	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
7	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
9	The Way - Ariana Grande ft. Mac Miller	<b>F:</b> xABCDEA-CDEA-BDEAAxA - <i>Raised &amp; post-chorus</i> <b>D:</b> Post-chorus, rap, verse, refrain, chorus <i>Downshifts</i> in verses (C): 0:42, 1:34 <i>Downshifted</i> refrains (D): 0:53, 1:46, 2:38 Complex pop form. E followed by A constitutes chorus and post-chorus
10	I Love It - Icona Pop ft. Charli XCX	<b>F:</b> xAB-AB-CB-AB-CBB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A

**26/2013: Week number 26, ending June 29**

**Summary and numbers:**

- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
4	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
5	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
6	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
7	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
9	The Way - Ariana Grande ft. Mac Miller	<b>F:</b> xABCDEA-CDEA-BDEAAxA - <i>Raised &amp; post-chorus</i> <b>D:</b> Post-chorus, rap, verse, refrain, chorus <i>Downshifts</i> in verses (C): 0:42, 1:34 <i>Downshifted</i> refrains (D): 0:53, 1:46, 2:38 Complex pop form. E followed by A constitutes chorus and post-chorus
10	I Love It - Iona Pop ft. Charli XCX	<b>F:</b> xAB-AB-CB-AB-CBB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus hook. C = build-up bridge <i>Downshifted</i> build-up vocal section: 0:53, 1:54 Ambiguous A, between verse, chorus and refrain B could have been considered a post-chorus but not in this case due to said ambiguity to A

**27/2013: Week number 27, ending July 6**

**Summary and numbers:**

- No drops or instrumentals as highpoints for the first time since 2011
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
4	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
5	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
6	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
7	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
8	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
10	Just Give Me A Reason - P!nk ft. Nate Ruess	<b>F:</b> xABC-ABCD-CCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**28/2013: Week number 28, ending July 13**

**Summary and numbers:**

- 2 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
4	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
5	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
6	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
7	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
8	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
10	The Way - Ariana Grande ft. Mac Miller	<b>F:</b> xABCDEA-CDEA-BDEAAxA - <i>Raised &amp; post-chorus</i> <b>D:</b> Post-chorus, rap, verse, refrain, chorus <i>Downshifts</i> in verses (C): 0:42, 1:34 <i>Downshifted</i> refrains (D): 0:53, 1:46, 2:38 Complex pop form. E followed by A constitutes chorus and post-chorus

**29/2013: Week number 29, ending July 20**

**Summary and numbers:**

- 1 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
<b>2</b>	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>3</b>	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
<b>4</b>	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
<b>5</b>	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
<b>6</b>	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
<b>7</b>	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
<b>8</b>	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>9</b>	Come & Get It - Selena Gomez	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:02, 2:17
<b>10</b>	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus

**30/2013: Week number 30, ending July 27**

**Summary and numbers:**

- 1 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
4	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
5	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
6	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
7	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
9	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight
10	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus

**31/2013: Week number 31, ending Aug 3**

**Summary and numbers:**

- 1 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 8 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
3	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
4	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
7	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge
8	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
9	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus
10	Mirrors - Justin Timberlake	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus (quite long). D = bridge Analysis based on first five minutes of a total of eight

**32/2013: Week number 32, ending Aug 10**

**Summary and numbers:**

- New One Direction song with two strong highpoints in chorus and post-chorus
- 2 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 2 songs with one or more downshifts, no build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Best Song Ever - One Direction	<b>F:</b> xXABCD-ABCDED-CDDx - <i>Raised &amp; post chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge After bridge, D is used to create a chant-like build-up preparing for the last chorus. Materials of chorus and post-chorus are mixed together eventually, displaying a possible equality between the two parts
3	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12 Chorus is played two times when it comes, first sparsely, and then fully instrumented
4	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
5	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
8	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus
9	Can't Hold Us - Macklemore & Ryan Lewis ft. Ray Dalton	<b>F:</b> xAB-AB-CD-B - <i>Low/high &amp; raised chorus</i> <b>D:</b> Verse, chorus. C = instrumental bridge, D = bridge <i>Downshifted</i> chorus: 1:25 First chorus downshifted, the next two raised
10	Cruise - Florida Georgia Line	<b>F:</b> ABCAB-CA-DE-AAB - <i>Raised chorus</i> <b>D:</b> Chorus, riff, verse. D = guitar solo. E = bridge



**33/2013: Week number 33, ending Aug 17**

**Summary and numbers:**

- Songs with both drop and instrumental highpoint enters this week
- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 3 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted choruses: 1:00, 2:12</i>
3	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
6	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus
7	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Clarity - Zedd ft. Foxes	<b>F:</b> xABCDE-ABC-FDEx - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop, post-drop-chorus F = long build-up with same chanting as drop <i>Downshifted build-up: 3:01</i> Low and high choruses frame long drops Chanted melody links drop, wordless and post-chorus
9	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = instrumental bridge <i>Downshifted instrumental: 0:33</i> "Kids" from MGMT (2005) with a trumpet hook A move from origin towards instrumental highpoint
10	Love Somebody - Maroon 5	<b>F:</b> xABCC-ABCC-DE-CD - <i>Low/high chorus</i> <b>D:</b> Verse, re-chorus, chorus. D = post-chorus, E = bridge <i>Downshifted choruses: 0:40, 1:44</i> Several low/high highpoints in their recent songs

**34/2013: Week number 34, ending Aug 24**

**Summary and numbers:**

- Identical to last week's chart
- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 3 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted choruses: 1:00, 2:12</i>
3	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
6	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus
7	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Clarity - Zedd ft. Foxes	<b>F:</b> xABCDE-ABC-FDEx - <i>Drop &amp; low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, drop, post-drop-chorus F = long build-up with same chanting as drop <i>Downshifted build-up: 3:01</i> Low and high choruses frame long drops Chanted melody links drop, wordless and post-chorus
9	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = instrumental bridge <i>Downshifted instrumental: 0:33</i> "Kids" from MGMT (2005) with a trumpet hook A move from origin towards instrumental highpoint
10	Love Somebody - Maroon 5	<b>F:</b> xABCC-ABCC-DE-CD - <i>Low/high chorus</i> <b>D:</b> Verse, re-chorus, chorus. D = post-chorus, E = bridge <i>Downshifted choruses: 0:40, 1:44</i> Several low/high highpoints in their recent songs

**35/2013: Week number 35, ending Aug 31**

**Summary and numbers:**

- Two new major artist songs with clear post-chorus focus
- 4 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
3	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12
4	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge Elaborate wobble-bass, dubstep influence
5	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
6	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop, from strong synth-line. Post-chorus vocals approach synth line through harmonising with it
7	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Treasure - Bruno Mars	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Cups (Pitch Perfect's When I'm Gone) - Anna Kendrick	<b>F:</b> xABCC-ABCCC - <i>Raised chorus</i> <b>D:</b> Instrumental intro, verse, chorus
10	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = instrumental bridge <i>Downshifted</i> instrumental: 0:33 "Kids" from MGMT (2005) with a trumpet hook A move from origin towards instrumental highpoint

**36/2013: Week number 36, ending Sep 7**

**Summary and numbers:**

- Avicii song with internal country and EDM counterparts
- 2 songs with drop highpoint
- 4 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
3	We Can't Stop - Miley Cyrus	<b>F:</b> ABCDD-A-BCDD-A-EDDx - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12, repeated "full"
4	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49
5	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E so different that they are labelled as own parts
7	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently With A and B) as a EDM-infused country song With C and D) As a country-infused EDM song
8	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = inst. bridge <i>Downshifted</i> instrumental: 0:33 trumpet hook
9	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEFF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop
10	Get Lucky - Daft Punk ft. Pharrell Williams	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**37/2013: Week number 37, ending Sep 14**

**Summary and numbers:**

- New song from rap legend Eminem with instrumentation-stripped pre-chorus
- 2 songs with drop highpoint
- 3 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Roar - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
2	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
3	Berzerk - Eminem	<b>F:</b> ABC-ABC-DE-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus-breakdown/build-up, chorus D = breakdown with scratching, E = rap breakdown <i>Downshifted</i> pre-chorus: 0:38, 1:44
4	We Can't Stop - Miley Cyrus	<b>F:</b> ABC <b>DD</b> -A-BC <b>DD</b> -A-ED <b>D</b> x - <i>Low/high &amp; post-chorus</i> <b>D:</b> Hook (pre-verse and post-chorus) verse, pre-chorus, chorus. E = bridge <i>Downshifted</i> choruses: 1:00, 2:12, repeated "full"
5	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-C <b>DB</b> -CE <b>B</b> -AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions
6	Applause - Lady Gaga	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
7	Wake Me Up - Avicii	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
8	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Radioactive - Imagine Dragons	<b>F:</b> xAB-AB-C <b>B</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
10	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEF <b>F</b> - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop

**38/2013: Week number 38, ending Sep 21**

**Summary and numbers:**

- 2 songs with drop highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
2	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
3	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
6	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEFF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop
7	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49
8	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = inst. bridge <i>Downshifted</i> instrumental: 0:33 trumpet hook
10	Berzerk - Eminem	<b>F:</b> ABC-ABC-DE-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus-breakdown/build-up, chorus D = breakdown with scratching, E = rap breakdown <i>Downshifted</i> pre-chorus: 0:38, 1:44

**39/2013: Week number 39, ending Sep 28**

**Summary and numbers:**

- 2 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
3	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
6	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
7	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49
8	Berzerk - Eminem	<b>F:</b> ABC-ABC-DE-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus-breakdown/build-up, chorus D = breakdown with scratching, E = rap breakdown <i>Downshifted</i> pre-chorus: 0:38, 1:44
9	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop

**40/2013: Week number 40, ending Oct 5**

**Summary and numbers:**

- 2 songs with drop highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
3	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
6	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
7	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
9	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop
10	Safe And Sound - Capital Cities	<b>F:</b> xAB-AB-CDB-AABB - <i>Instrumental post-chorus</i> <b>D:</b> Verse, instrumental. C = vocal bridge, D = inst. bridge <i>Downshifted</i> instrumental: 0:33 trumpet hook



**41/2013: Week number 41, ending Oct 12**

**Summary and numbers:**

- 3 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
6	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
7	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
8	The Fox - Ylvis	<b>F:</b> xABC-ABC-DE - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook D = bridge/build-up, E = drop outro <i>Downshifted</i> pre-chorus/build-ups: 0:22, 1:22 Elaborate finale with long preceding build-up
9	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
10	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop

**42/2013: Week number 42, ending Oct 19**

**Summary and numbers:**

- 3 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	The Fox - Ylvis	<b>F:</b> xABC-ABC-DE - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook D = bridge/build-up, E = drop outro <i>Downshifted</i> pre-chorus/build-ups: 0:22, 1:22 Elaborate finale with long preceding build-up
7	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
8	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
9	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
10	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEFF - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop

**43/2013: Week number 43, ending Oct 26**

**Summary and numbers:**

- 3 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Roar - Katy Perry	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>C</b> D - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	The Fox - Ylvis	<b>F:</b> xABC-ABC-DE - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook D = bridge/build-up, E = drop outro <i>Downshifted</i> pre-chorus/build-ups: 0:22, 1:22 Elaborate finale with long preceding build-up
7	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-C <b>DB</b> -CE <b>B</b> -AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
8	Applause - Lady Gaga	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>C</b> D - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
9	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown
10	Summertime Sadness - Lana Del Rey & Cedric Gervais	<b>F:</b> xABCDEF-xABCDEF <b>F</b> - <i>Drop, low/high chorus</i> <b>D:</b> Verse, pre-chorus A, pre-chorus B, chorus, drop, post-chorus-drop <i>Build-up:</i> 0:38, 2:16, no downshift needed Pre-chorus B and low chorus builds up Low and high choruses frame the drop

**44/2013: Week number 44, ending Nov 2**

**Summary and numbers:**

- 2 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	The Fox - Ylvis	<b>F:</b> xABC-ABC-DE - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook D = bridge/build-up, E = drop outro <i>Downshifted</i> pre-chorus/build-ups: 0:22, 1:22 Elaborate finale with long preceding build-up
7	Rap God - Eminem	<b>F:</b> xABA-BA-B - <i>Low/high chorus</i> <b>D:</b> Hook, verse(s). Verses vary in intensity, hook is lower <i>Downshifted</i> hook: 1:20, 2:39, <i>Downshifts</i> in verses: 1:08, 2:15, 3:53, Song resides at low intensity from verse downshift and rises after chorus hook is delivered
8	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
9	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49 Pre-chorus becomes build-up and chorus evokes drop
10	Blurred Lines - Robin Thicke ft. T.I. + Pharrell	<b>F:</b> xABC-ABC-DE-AC-x - <i>Raised chorus</i> <b>D:</b> Verses A, B, chorus. D = rap verse, E = breakdown

**45/2013: Week number 45, ending Nov 2**

**Summary and numbers:**

- 2 songs with drop highpoint
- 2 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Holy Grail - Jay Z ft. Justin Timberlake	<b>F:</b> AB-CDB-CEB-AB-x - <i>Raised chorus</i> <b>D:</b> Verse(s), chorus, rap verse. D, E = verse conclusions D and E could have been included to verses, but they are so different that they are labelled as own parts
7	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49
8	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
9	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	The Fox - Ylvis	<b>F:</b> xABC-ABC-DE - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook D = bridge/build-up, E = drop outro <i>Downshifted</i> pre-chorus/build-ups: 0:22, 1:22 Elaborate finale with long preceding build-up

**46/2013: Week number 46, ending Nov 9**

**Summary and numbers:**

- New Eminem and Rihanna rap song flirts with post-chorus as dubstep drop
- 1 song with drop highpoint
- 3 songs with post-chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
4	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
6	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
10	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49

**47/2013: Week number 47, ending Nov 23**

**Summary and numbers:**

- New Lady Gaga piano ballad extends big chorus into hook-driven post-chorus
- 1 song with drop highpoint
- 4 songs with post-chorus highpoint
- 9 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
6	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
8	Dope - Lady Gaga	<b>F:</b> xABCD-ABCD-x - <i>Raised and post chorus</i> <b>D:</b> Verse, pre-chorus, chorus
9	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49

**48/2013: Week number 48, ending Nov 30**

**Summary and numbers:**

- New Pitbull and Ke\$ha song uses chorus as long build-up for post-chorus
- 1 song with drop highpoint
- 4 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 A and B) EDM-infused country C and D) country-infused EDM
5	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
6	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
7	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Applause - Lady Gaga	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, Pre-chorus/build-up, chorus, post-chorus E = bridge <i>Downshifted</i> pre-choruses: 0:40, 1:49
10	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus



**49/2013: Week number 49, ending Dec 7**

**Summary and numbers:**

- New Pitbull and Ke\$ha song uses chorus as long build-up for post-chorus
- 1 song with drop highpoint
- 3 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
3	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
5	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
6	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
8	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
9	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo

**50/2013: Week number 50, ending Dec 14**

**Summary and numbers:**

- 1 song with drop highpoint
- 3 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC- <b>ABCC</b> -DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC- <b>BAC</b> -BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
3	Royals - Lorde	<b>F:</b> ABC-xABC- <b>DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
5	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA- <b>EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
6	Wake Me Up - Avicii	<b>F:</b> xABC <b>DD</b> -ABC <b>DD</b> - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently With A and B) as a EDM-infused country song With C and D) As a country-infused EDM song
7	Demons - Imagine Dragons	<b>F:</b> ABC-ABC- <b>DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Story of My Life - One Direction	<b>F:</b> xABC-ABC- <b>DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Roar - Katy Perry	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> - <b>ECD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
10	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA- <b>BAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse

**51/2013: Week number 51, ending Dec 21**

**Summary and numbers:**

- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>2</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>5</b>	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
<b>7</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>9</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>10</b>	Hold On, We're Going Home - Drake ft. Majid Jordan	<b>F:</b> xABC-ABC-DBC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**52/2013: Week number 52, ending Dec 28**

**Summary and numbers:**

- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>2</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>5</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
<b>8</b>	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>9</b>	Let Her Go - Passenger	<b>F:</b> xAxB-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>10</b>	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**Appendix**

**Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2014**

## 0/2014:

<https://top40weekly.com/2014-all-charts/>

Top10 development of 2014 summarised. 566 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 52 %, up 8 %
- Build-ups in chart spots: 27 %, unchanged
- Raised chorus highpoints: 57 %, down 1 %
  - o Combined with DS or other highpoints: 18 %, up 3 %
  - o Plain raised chorus highpoints: 39 %, down 4 %
    - Out of total choruses (l/h added): 60 %, down 1 %
- Drop or post-chorus highpoints: 29 %, unchanged
  - o Drops: 17 %, up 3 %
  - o Post-choruses: 12 %, down 3 %
- Low/high chorus highpoints: 9 %, down 4 %
- Other downshift-affiliated highpoints: 5 %, up 5 %
  - o These are pre-chorus and A/B variant.
- More downshifts but unchanged distribution of build-ups.
- More drops and equally less post-choruses.

### About the Charts

- Equal welcoming of choruses, drops and/or related formal parts as highpoints.
- Variation throughout the year ranges from almost only raised choruses in March, April and late August, to more equal distribution in June and July.

### About the Songs

- Big act songs with no chorus:
  - o Coldplay song "A Sky Full of Stars" in week 22.
  - o Calvin Harris song "Summer" in weeks 25-33.
- From week 50 on, Mark Ronson and Bruno Mars song "Uptown Funk" is a clear non-EDM example with build-up followed by instrumental highpoint. Both retro and novel, as disco and funk used related highpoints from the 1970s.

### Musical Trends

- In hip-hop and RnB, bass drops combined with hooks are used in many big hits.
  - o Jason DeRulo from weeks 6-31 with two songs: "Talk Dirty" featuring 2 Chainz in weeks 6-23, and "Wiggle" featuring Snoop Dogg in weeks 24-31.
  - o Ariana Grande and Iggy Azalea with "Problems" in weeks 20-34.
  - o Iggy Azalea and Rita Ora with "Black Widow" in the weeks 35-47.
  - o EDM and hip-hop met with DJ Snake and Lil Jon in "Turn Down For What" in the weeks 15-29.
- Drops or relatable parts were adapted by other styles than EDM. Funk/RnB/disco "Uptown Funk": week 50 and on. Also hip-hop bass drops similar to "Wiggle."
- Several songs use post-chorus in addition to a raised chorus:
  - o "Am I Wrong" by Nico & Vinz in the weeks 23-36.
  - o "Rude" by MAGIC! in the weeks 23-39.
  - o "Chandelier" by Sia in the weeks 32-40 (not as a highpoint).
  - o "Rather Be" by Clean Bandit featuring Jess Glynne in week 41.
  - o "Love Me Harder" by Ariana Grande & the Weeknd from week 47 and on.

**1/2014: Week number 1, ending Jan 4**

**Summary and numbers:**

- All Top10 songs from the last week of 2013 also represented in the first of 2014
- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>2</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>5</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>8</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently (With A and B) as a EDM-infused country song (With C and D) As a country-infused EDM song
<b>9</b>	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**2/2014: Week number 2, ending Jan 11**

**Summary and numbers:**

- 1 song with drop highpoint
- 3 songs with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>2</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>5</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>6</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>8</b>	Roar - Katy Perry	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Chorus continues into wordless post-chorus
<b>9</b>	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently With A and B) as a EDM-infused country song With C and D) As a country-infused EDM song



**3/2014: Week number 3, ending Jan 18**

**Summary and numbers:**

- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>2</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>3</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>4</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>5</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>6</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>7</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>8</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently With A and B) as a EDM-infused country song With C and D) As a country-infused EDM song
<b>9</b>	Wrecking Ball - Miley Cyrus	<b>F:</b> xABC-ABCC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**4/2014: Week number 4, ending Jan 25**

**Summary and numbers:**

- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>2</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>3</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>4</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>5</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>6</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>7</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Wake Me Up - Avicii	<b>F:</b> xABCDD-ABCDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> build-up: 1:10 and chorus: 2:58 Different top-lines portrays the material differently With A and B) as a EDM-infused country song With C and D) As a country-infused EDM song
<b>9</b>	Demons - Imagine Dragons	<b>F:</b> ABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**5/2014: Week number 5, ending Feb 1**

**Summary and numbers:**

- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>2</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>5</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>6</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>7</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
<b>9</b>	Story of My Life - One Direction	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts

**6/2014: Week number 6, ending Feb 8**

**Summary and numbers:**

- Jason Derulo with RnB song having drop highpoint
- 1 song with drop highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>2</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>3</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>4</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>5</b>	The Monster - Eminem ft. Rihanna	<b>F:</b> ABAC-BAC-BAAC - <i>Raised and post chorus</i> <b>D:</b> Chorus, verse, chorus, post-chorus <i>Downshifted</i> chorus: 3:15 After last verse, the chorus serves as build-up to dubstep-drop post-chorus finale
<b>6</b>	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
<b>7</b>	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
<b>8</b>	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
<b>9</b>	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts

<b>7/2014: Week number 7, ending Feb 15</b>		
<b>Summary and numbers:</b>		
<ul style="list-style-type: none"> <li>- 1 song with drop highpoint</li> <li>- 1 songs with post-chorus highpoint</li> <li>- 1 song with low/high chorus highpoint</li> <li>- 7 songs with raised chorus as highpoint <ul style="list-style-type: none"> <li>o 5 of these are without downshift or post-extension highpoint</li> </ul> </li> <li>- 5 songs with one or more downshifts</li> <li>- 3 songs with one or more build-up parts</li> </ul>		
#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
2	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC-ABC-DC-ACx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
3	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
6	Let Her Go - Passenger	<b>F:</b> xAxBA-BA-CAAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
7	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
8	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
9	Royals - Lorde	<b>F:</b> ABC-xABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint

**8/2014: Week number 8, ending Feb 22**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC- <b>AB-DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
2	Happy - Pharrell Williams	<b>F:</b> AB- <b>AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
3	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC- <b>ABC-DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
4	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA- <b>BAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
5	Let Her Go - Passenger	<b>F:</b> xAxBA- <b>BA-CAAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo
6	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB- <b>CAB-CAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
7	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA- <b>EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
8	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC- <b>ABC-DC-ACx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
9	Team - Lorde	<b>F:</b> xXABC- <b>ABCC-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
10	Pompeii - Bastille	<b>F:</b> xABC- <b>ABCx-DBCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts

**9/2014: Week number 9, ending Mar 1**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC- <b>AB-DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>2</b>	Happy - Pharrell Williams	<b>F:</b> AB- <b>AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
<b>3</b>	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC- <b>ABC-DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
<b>4</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA- <b>BAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>5</b>	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC- <b>ABC-DC-ACx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
<b>6</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA- <b>EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>7</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB- <b>CAB-CAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus
<b>8</b>	Pompeii - Bastille	<b>F:</b> xABC- <b>ABCx-DBCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
<b>9</b>	Team - Lorde	<b>F:</b> xXABC- <b>ABCC-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
<b>10</b>	Let Her Go - Passenger	<b>F:</b> xAxBA- <b>BA-CAAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = alternating verse with violin solo

**10/2014: Week number 10, ending Mar 8**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F: AB-AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	Dark Horse - Katy Perry ft. Juicy J	<b>F: xABC-AB-DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
3	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F: xABC-ABC-DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
4	All Of Me - John Legend	<b>F: xABC-ABC-BCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
5	Drunk In Love - Beyonce ft. Jay-Z	<b>F: xABC-ABC-DC-ACx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
6	Pompeii - Bastille	<b>F: xABC-ABCx-DBCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Team - Lorde	<b>F: xXABC-ABCC-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
8	Say Something - A Great Big World ft. Christina Aguilera	<b>F: ABA-BAA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
9	Counting Stars - One Republic	<b>F: AxBCDA-xBCDA-EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
10	Timber - Pitbull ft. Ke\$ha	<b>F: xAB-CAB-CAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus



**11/2014: Week number 11, ending Mar 15**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
<b>2</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>3</b>	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
<b>4</b>	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>5</b>	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
<b>6</b>	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
<b>7</b>	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC-ABC-DC-ACx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
<b>8</b>	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
<b>9</b>	Say Something - A Great Big World ft. Christina Aguilera	<b>F:</b> ABA-BAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>10</b>	Timber - Pitbull ft. Ke\$ha	<b>F:</b> xAB-CAB-CAB - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus

**12/2014: Week number 12, ending Mar 22**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F: AB-AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	Dark Horse - Katy Perry ft. Juicy J	<b>F: xABC-AB-DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
3	All Of Me - John Legend	<b>F: xABC-ABC-BCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F: xABC-ABC-DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Pompeii - Bastille	<b>F: xABC-ABCx-DBCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
6	Team - Lorde	<b>F: xXABC-ABCC-Bx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
7	Drunk In Love - Beyonce ft. Jay-Z	<b>F: xABC-ABC-DC-ACx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
8	Counting Stars - One Republic	<b>F: AxBCDA-xBCDA-EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
9	Let It Go - Idina Menzel	<b>F: xABC-ABC-xDC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
10	Timber - Pitbull ft. Ke\$ha	<b>F: xAB-CAB-CAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus/build-up, post-chorus, verse <i>Downshifted</i> choruses: 1:08, 2:21 Big build-up from Chorus to post-chorus

**13/2014: Week number 13, ending Mar 29**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with refrain as highpoint
- 4 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB- <b>CB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB- <b>DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
3	All Of Me - John Legend	<b>F:</b> xABC-ABC- <b>BC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC- <b>DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Pompeii - Bastille	<b>F:</b> xABC-ABCx- <b>DBCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
6	Team - Lorde	<b>F:</b> xXABC-ABCC- <b>B</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
7	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA- <b>EDAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
8	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC-ABC- <b>DC</b> - <b>AC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17
9	We Might Be Dead Tomorrow - Soko	<b>F:</b> xAABA-xCAB- <b>D</b> - <i>Refrain</i> <b>D:</b> Verse, instrumental. C = solo, D = refrain
10	The Man - Aloe Blacc	<b>F:</b> xABCA-BCA- <b>DA</b> Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge breakdown

**14/2014: Week number 14, ending Apr 5**

**Summary and numbers:**

- 1 song with drop highpoint
- 1 song with low/high chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB- <b>AB</b> -CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC- <b>BC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC- <b>AB</b> -DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DE <b>BC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-x <b>DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
6	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DB <b>CC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Team - Lorde	<b>F:</b> xXABC- <b>ABCC</b> - <b>B</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
8	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-ED <b>AE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
9	The Man - Aloe Blacc	<b>F:</b> xAB <b>CA</b> -BCA-DA <b>A</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge breakdown
10	Drunk In Love - Beyonce ft. Jay-Z	<b>F:</b> xABC-ABC- <b>DC</b> - <b>AC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse <i>Downshifts</i> in pre-chorus: 1:22, 2:44, in verse: 2:17

**15/2014: Week number 15, ending Apr 12**

**Summary and numbers:**

- New DJ Snake & Lil Jon song is made up of build-ups and drops
- 2 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
6	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
8	The Man - Aloe Blacc	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge breakdown
9	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
10	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time

**16/2014: Week number 16, ending Apr 19**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
6	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
8	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars
9	The Man - Aloe Blacc	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge breakdown
10	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time

**17/2014: Week number 17, ending Apr 26**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
6	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint
8	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
9	The Man - Aloe Blacc	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge breakdown
10	Counting Stars - One Republic	<b>F:</b> AxBCDA-xBCDA-EDAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus, short hook. E = bridge <i>Downshifts</i> in pre-chorus: 1:09, 2:20 Defined by chord pedal first and then rested groove over the course of four bars

**18/2014: Week number 18, ending May 3**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
4	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
5	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
6	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
7	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
8	Not A Bad Thing - Justin Timberlake	<b>F:</b> xABC-ABCx-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Loyal - Chris Brown ft. Lil Wayne & Tyga	<b>F:</b> xAB-AB-ACAB-ACBB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:38, 1:27, 2:16, 3:22 Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
10	Team - Lorde	<b>F:</b> xXABC-ABCC-Bx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus hook Post-chorus hook is conclusion phrase, not highpoint



**19/2014: Week number 19, ending May 10**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 3 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
2	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
4	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
5	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
6	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
7	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
8	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts
9	Not A Bad Thing - Justin Timberlake	<b>F:</b> xABC-ABCx-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Loyal - Chris Brown ft. Lil Wayne & Tyga	<b>F:</b> xAB-AB-ACAB-ACBB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:38, 1:27, 2:16, 3:22 Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density

**20/2014: Week number 20, ending May 17**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
2	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
3	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
4	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
5	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
6	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
7	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
8	Not A Bad Thing - Justin Timberlake	<b>F:</b> xABC-ABCx-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
10	Pompeii - Bastille	<b>F:</b> xABC-ABCx-DBCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chanting is used as an instrument in several parts

**21/2014: Week number 21, ending May 24**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
2	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
3	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
4	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
5	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
6	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
7	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
8	Not A Bad Thing - Justin Timberlake	<b>F:</b> xABC-ABCx-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Let It Go - Idina Menzel	<b>F:</b> xABC-ABC-xDC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:59 - whole first chorus
10	Ain't It Fun - Paramore	<b>F:</b> xABC-ABC-DE-CCDDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = gospel hook E = breakdown

**22/2014: Week number 22, ending May 31**

**Summary and numbers:**

- Coldplay enters with drop-highpoint-song, also without proper chorus
- 4 songs with drop as highpoint
- 2 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
2	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
3	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
4	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
5	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
6	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
7	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> xABC-ABC-DEBC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 Pre-chorus builds into saxophone-driven drop
8	Not A Bad Thing - Justin Timberlake	<b>F:</b> xABC-ABCx-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Love Never Felt So Good - Michael Jackson & Justin Timberlake	<b>F:</b> xABC-ABC-D-BCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge section Pre-chorus is short but concise
10	A Sky Full of Stars - Coldplay	<b>F:</b> xABC-ABC-DEx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, drop. D = instrumental, E = with vocal <i>Downshifted</i> pre-choruses: 0:46, 2:11. Build-up through opening filters. No chorus

**23/2014: Week number 23, ending June 7**

**Summary and numbers:**

- Jason Derulo and Snoop Doog with new bass drop-oriented RnB/rap-song
- 4 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 5 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> x <b>AB-AB-CAB-x</b> - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
<b>2</b>	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> x <b>ABC-ABC-DE-BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
<b>3</b>	All Of Me - John Legend	<b>F:</b> x <b>ABC-ABC-BCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>4</b>	Happy - Pharrell Williams	<b>F:</b> <b>AB-AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
<b>5</b>	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> <b>ABBBB-ABBBB-ABBBBCBx</b> - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55
<b>6</b>	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> x <b>ABC-AB-DB</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
<b>7</b>	Talk Dirty - Jason Derulo ft. 2 Chainz	<b>F:</b> x <b>ABC-ABC-DEBC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = bridge, E = rap verse <i>Downshifted</i> pre-choruses: 0:30, 1:18, 2:24 builds up
<b>8</b>	Am I Wrong - Nico & Vinz	<b>F:</b> x <b>ABC-ABC-DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
<b>9</b>	Not A Bad Thing - Justin Timberlake	<b>F:</b> x <b>ABC-ABCx-DC-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>10</b>	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> x <b>ABA-BA-CDA</b> - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)

**24/2014: Week number 24, ending June 14**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 4 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
3	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55
5	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
6	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
7	Dark Horse - Katy Perry ft. Juicy J	<b>F:</b> xABC-AB-DB - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, bass drop. D = rap verse <i>Downshifted</i> choruses 0:44, 1:49. In rap verse: 2:47 Choruses build up to 1) bass drop and 2) verse Bass groove mostly serves as verse instrumentation
8	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
9	Summer - Calvin Harris	<b>F:</b> ABC-ABC-BCC - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48
10	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA-CDA - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect

**25/2014: Week number 25, ending June 21**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> x <b>AB-AB-CAB</b> -x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> x <b>ABC-ABC-DE-BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
3	All Of Me - John Legend	<b>F:</b> x <b>ABC-ABC-BCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> <b>ABBBB-ABBBB-ABBBBCBx</b> - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
5	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> x <b>ABA-BA-CDA</b> A - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)
6	Happy - Pharrell Williams	<b>F:</b> <b>AB-AB-CB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
7	Rude - MAGIC!	<b>F:</b> <b>ABCD-xABCD-xEBCDCx</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
8	Am I Wrong - Nico & Vinz	<b>F:</b> x <b>ABC-ABC-DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
9	Summer - Calvin Harris	<b>F:</b> <b>ABC-ABC-BCC</b> - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
10	Stay With Me - Sam Smith	<b>F:</b> x <b>AB-ABC-BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words

**26/2014: Week number 26, ending June 28**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
3	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
4	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
5	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA-CDAA - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)
6	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
7	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
8	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge
9	Summer - Calvin Harris	<b>F:</b> ABC-ABC-BCC - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
10	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words



**27/2014: Week number 27, ending July 5**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
3	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
4	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
6	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA-CDAA - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)
7	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Summer - Calvin Harris	<b>F:</b> ABC-ABC-BCC - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
9	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
10	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge

**28/2014: Week number 28, ending July 12**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
3	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
4	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
6	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA-CDAA - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)
7	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Summer - Calvin Harris	<b>F:</b> ABC-ABC-BCC - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
9	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> ABBBB-ABBBB-ABBBBCBx - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55 Drops changes lead every time
10	Happy - Pharrell Williams	<b>F:</b> AB-AB-CB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = breakdown bridge

**29/2014: Week number 29, ending July 19**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> x <b>AB-AB-CAB</b> -x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37, 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
2	Rude - MAGIC!	<b>F:</b> <b>ABCD</b> -x <b>ABCD</b> -x <b>EB</b> <b>CD</b> Cx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
3	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DE</b> - <b>BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
4	Am I Wrong - Nico & Vinz	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Stay With Me - Sam Smith	<b>F:</b> x <b>AB</b> - <b>ABC</b> - <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
6	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CDAA</b> - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect (which in this case justifies the drop)
7	Summer - Calvin Harris	<b>F:</b> <b>ABC</b> - <b>ABC</b> - <b>BCC</b> - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
8	All Of Me - John Legend	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>BC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
9	Maps - Maroon 5	<b>F:</b> <b>ABC</b> - <b>ABC</b> - <b>DEC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
10	Turn Down For What - DJ Snake & Lil Jon	<b>F:</b> <b>ABBBB</b> - <b>ABBBB</b> - <b>ABBBB</b> Cb x - <i>Drop</i> <b>D:</b> Build-up, drop variations. C = half-time drop <i>Downshifted</i> build-up: 0:57, 1:55

**30/2014: Week number 30, ending July 26**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
3	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
4	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
6	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA-CDAA - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect
7	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
9	Summer - Calvin Harris	<b>F:</b> ABC-ABC-BCC - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse
10	Latch - Disclosure ft. Sam Smith	<b>F:</b> xABC-ABCC-x - <i>Raised chorus</i> <b>D:</b> Verse, build-up/pre-chorus, chorus <i>Downshifted</i> build-ups: 0:48, 2:22 Extensive build-up, but vocal chorus as highpoint

**31/2014: Week number 31, ending Aug 2**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
3	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
4	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE- <b>BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
5	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC- <b>DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
6	All Of Me - John Legend	<b>F:</b> xABC-ABC- <b>BCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
7	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
8	Wiggle - Jason Derulo ft. Snoop Dogg	<b>F:</b> xABA-BA- <b>CDAA</b> - <i>Drop hook</i> <b>D:</b> Drop, verse. C = rap verse, D = bridge build-up The build-up bridge at 2:20 is extensive No build-up counted in verse, only transitional effect
9	Latch - Disclosure ft. Sam Smith	<b>F:</b> xABC-AB <b>CC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, build-up/pre-chorus, chorus <i>Downshifted</i> build-ups: 0:48, 2:22 Extensive build-up, but vocal chorus as highpoint
10	Summer - Calvin Harris	<b>F:</b> ABC-ABC- <b>BCC</b> - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse

**32/2014: Week number 32, ending Aug 9**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
3	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
4	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC- <b>DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE- <b>BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up Drop twice in a row, one dynamically low, one high
6	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
7	Latch - Disclosure ft. Sam Smith	<b>F:</b> xABC-ABCC-x - <i>Raised chorus</i> <b>D:</b> Verse, build-up/pre-chorus, chorus <i>Downshifted</i> build-ups: 0:48, 2:22 Extensive build-up, but vocal chorus as highpoint
8	All Of Me - John Legend	<b>F:</b> xABC-ABC-BCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
9	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus Post-chorus does not have the same energy as chorus
10	Summer - Calvin Harris	<b>F:</b> ABC-ABC- <b>BCC</b> - <i>Drop</i> <b>D:</b> Verse, build-up, drop <i>Downshifted</i> build-ups: 0:33, 1:48. Vocals only in verse

**33/2014: Week number 33, ending Aug 16**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
3	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
4	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC- <b>DCC</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
5	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE- <b>BCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
6	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC- <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
7	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
8	All About That Bass - Meghan Trainor	<b>F:</b> ABCA- <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
9	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
10	Latch - Disclosure ft. Sam Smith	<b>F:</b> xABC- <b>ABCC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, build-up/pre-chorus, chorus <i>Downshifted</i> build-ups: 0:48, 2:22 Extensive build-up, but vocal chorus as highpoint

**34/2014: Week number 34, ending Aug 23**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
3	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high, defined by the completely stripped texture followed by vocal lines difference in pitch and texture density
4	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
5	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
6	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
7	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
8	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
9	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
10	Boom Clap - Charli XCX	<b>F:</b> xAB-xAB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:20, occurs once Three and a half out of four choruses at high dynamics



**35/2014: Week number 35, ending Aug 30**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 2 songs with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
2	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
3	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
4	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
5	Fancy - Iggy Azalea ft. Charli XCX	<b>F:</b> xAB-AB-CAB-x - <i>Low/high chorus</i> <b>D:</b> Rap verse, chorus. C = sung verse <i>Downshifted</i> choruses: 0:37. 1:18 in verse Minimalistic definition of low/high
6	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Verses are individually set up for each of the singers Long chorus systematically also includes post-chorus
7	Problem - Ariana Grande ft. Iggy Azalea	<b>F:</b> xABC-ABC-DE-BCC - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, drop. D = rap, E = bridge <i>Downshifted</i> pre-chorus: 0:29, 1:20. Builds up
8	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
9	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
10	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse

**36/2014: Week number 36, ending Sep 6**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD           - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>2</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA           - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>3</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA           - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
<b>4</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>5</b>	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40
<b>6</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD           - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>7</b>	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF   - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
<b>8</b>	Chandelier - Sia	<b>F:</b> ABCD-ABCDD           - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
<b>9</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC           - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>10</b>	Am I Wrong - Nico & Vinz	<b>F:</b> xABC-ABC-DCC           - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:32 Long chorus systematically also includes post-chorus

**37/2014: Week number 37, ending Sep 13**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD           - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>2</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA                       - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09
<b>3</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA               - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>4</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC                       - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>5</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB                       - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>6</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD                       - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>7</b>	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF               - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
<b>8</b>	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx           - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40
<b>9</b>	Chandelier - Sia	<b>F:</b> ABCD-ABCDD                       - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
<b>10</b>	Boom Clap - Charli XCX	<b>F:</b> xAB-xAB-CBB                       - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:20, occurs once Three and a half out of four choruses at high dynamics

**38/2014: Week number 38, ending Sep 20**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
<b>2</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>3</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>4</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>5</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>6</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>7</b>	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40 Post-chorus prolongs chorus energy
<b>8</b>	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
<b>9</b>	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
<b>10</b>	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus

**39/2014: Week number 39, ending Sep 27**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - Pre-chorus <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
<b>2</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>3</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - Drop <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>4</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - Drop <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up
<b>5</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>6</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - Raised chorus <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>7</b>	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
<b>8</b>	Maps - Maroon 5	<b>F:</b> ABC-ABC-DEC - Raised & post-chorus <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge part 1&2 Long chorus and post-chorus combination
<b>9</b>	Rude - MAGIC!	<b>F:</b> ABCD-xABCD-xEBCDCx - Raised & post-chorus <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = guit. solo <i>Downshifted</i> pre-choruses: 0:27, 1:40
<b>10</b>	Boom Clap - Charli XCX	<b>F:</b> xAB-xAB-CBB - Raised chorus <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:20, occurs once Three and a half out of four choruses at high dynamics

**40/2014: Week number 40, ending Oct 4**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
2	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
3	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
4	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
5	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds bass drop D
6	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
7	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
8	Boom Clap - Charli XCX	<b>F:</b> xAB-xAB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:20, occurs once
9	Chandelier - Sia	<b>F:</b> ABCD-ABCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
10	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus E = verse variation <i>Downshift</i> in verse through chorus: 0.58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)

**41/2014: Week number 41, ending Oct 11**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
<b>2</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>3</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>4</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>5</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>6</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>7</b>	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>8</b>	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44
<b>9</b>	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0.58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
<b>10</b>	Rather Be - Clean Bandit ft. Jess Glynne	<b>F:</b> xABCD-ABCD-xCD - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus Post-chorus derived off of chorus material

**42/2014: Week number 42, ending Oct 18**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 1 song with low/high chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - Pre-chorus <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
2	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
3	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - Drop <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
4	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
5	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - Drop <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
6	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. C = bridge
7	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - Post-chorus <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0:58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
8	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
9	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - Raised chorus <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
10	Break Free - Ariana Grande ft. Zedd	<b>F:</b> xABCC-xABCC-DECCF - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = breakdown bridge E = bridge, ending with transition to last chorus F = shuffled drop <i>Downshifted</i> choruses: 0:37, 1:44



**43/2014: Week number 43, ending Oct 25**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus highpoint
- 5 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09, raised later
<b>2</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>3</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>4</b>	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>5</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>6</b>	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0:58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
<b>7</b>	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
<b>8</b>	Anaconda - Nicky Minaj	<b>F:</b> ABCAD-BCAD-EAD-BA - <i>Drop</i> <b>D:</b> Hook, verse, pre-chorus. D = drop/build-up with hook E = bridge. Last B and A are variations <i>Downshifted</i> hooks 0:52, 1:59 Subtle build-up tendencies in pre-chorus. Listed as drop highpoint due to similarity to songs like "Harlem Shake" and "Turn Down For What"
<b>9</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>10</b>	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> xAAB-AB-AAB-AB-AAB-x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous

**44/2014: Week number 44, ending Nov 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
<b>2</b>	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>3</b>	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
<b>4</b>	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
<b>5</b>	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>6</b>	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0:58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
<b>7</b>	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
<b>8</b>	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC- <b>BBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words
<b>9</b>	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> xAAB- <b>AB-AAB-AB-AAB</b> -x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous
<b>10</b>	Don't - Ed Sheeran	<b>F:</b> xAB-AB-AB - <i>Raised chorus</i> <b>D:</b> Verse, chorus

**45/2014: Week number 45, ending Nov 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
2	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
3	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
5	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
6	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
7	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0:58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
8	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> xAAB-AB-AAB-AB-AAB-x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous
9	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
10	Stay With Me - Sam Smith	<b>F:</b> xAB-ABC-BBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge = chorus melody, no words

**46/2014: Week number 46, ending Nov 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
2	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
3	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
5	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
6	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
7	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0:58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)
8	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> xAAB-AB-AAB-AB-AAB-x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous
9	Don't - Ed Sheeran	<b>F:</b> xAB-AB-AB - <i>Raised chorus</i> <b>D:</b> Verse, chorus
10	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45

**47/2014: Week number 47, ending Nov 22**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
2	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
3	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
4	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC-ABC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
6	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> xAAB-AB-AAB-AB-AAB-x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous
7	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> ABCD-ABCD-ECCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
8	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
9	Black Widow - Iggy Azalea ft. Rita Ora	<b>F:</b> xABCAD-BCAD - <i>Drop</i> <b>D:</b> Chorus, verse, pre-chorus. D = drop <i>Downshifted</i> choruses: 1:24, 2:49. Builds up continuously towards bass drop D
10	Don't Tell 'Em - Jeremih ft. YG	<b>F:</b> xABCDAB-CDAB-EDABx - <i>Post-chorus</i> <b>D:</b> Chorus, hook, verse, pre-chorus. E = alternate verse <i>Downshift</i> in verse through chorus: 0.58, 1:57 Re-use of SNAP!'s "Rhythm Is A Dancer" (1992)

**48/2014: Week number 48, ending Nov 29**

**Summary and numbers:**

- No drop highpoints in Top10 for the first time since mid-2013
- Several downshifts but no build-up parts either
- 1 song with post-chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 1 song with A-part as highpoint
- 3 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	All About That Bass - Meghan Trainor	<b>F:</b> ABCA- <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
3	Shake It Off - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>EF</b> <b>CDD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
4	Animals - Maroon 5	<b>F:</b> ABCA- <b>BCAD</b> - <b>EAD</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
5	Habits (Stay High) - Tove Lo	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Take Me To Church - Hozier	<b>F:</b> A <b>ABC</b> - <b>AAC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
7	Hot Boy [Original title: Hot N*gga] - Bobby Shmurda	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>AAB</b> - <b>AB</b> - <b>AAB</b> -x - <i>A-part</i> <b>D:</b> A parts: bass-heavy, full beat. B: dynamically low <i>Downshifted</i> B-parts: 0:45, 1:08, 1:42, 2:05, 2:39 A and B contrast each other, topline continuous
8	Bang Bang - Jessie J, Ariana Grande & Nicky Minaj	<b>F:</b> ABC- <b>ABC</b> - <b>DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap verse
9	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
10	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge

**49/2014: Week number 49, ending Dec 6**

**Summary and numbers:**

- 2 songs with post-chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 2 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
3	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
5	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
6	Habits (Stay High) - Tove Lo	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	Jealous - Nick Jonas	<b>F:</b> xABC-ABC-DBC-x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
9	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> ABCD-ABCD-ECCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
10	Don't - Ed Sheeran	<b>F:</b> xAB-AB-AB - <i>Raised chorus</i> <b>D:</b> Verse, chorus





**51/2014: Week number 51, ending Dec 20**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Take Me To Church - Hozier	<b>F:</b> A <b>ABC</b> -A <b>AC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted pre-chorus: 0:45</i>
3	All About That Bass - Meghan Trainor	<b>F:</b> ABCA- <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted choruses: 1:12, 2:09</i> Choruses are raised towards end of song
4	Animals - Maroon 5	<b>F:</b> ABCA- <b>BCAD</b> - <b>EAD</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
5	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i> Drop instrumental outside of EDM
6	Shake It Off - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>EFCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
7	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA- <b>BCD</b> - <b>AD</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
9	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
10	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> <b>ABCD</b> - <b>ABCD</b> - <b>ECCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus

**52/2014: Week number 52, ending Dec 27**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus as highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted pre-chorus: 0:45</i>
3	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i> Drop instrumental outside of EDM
4	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
5	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
7	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted choruses: 1:12, 2:09</i> Choruses are raised towards end of song
8	Animals - Maroon 5	<b>F:</b> ABCA-BCAD-EAD - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
9	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> ABCD-ABCD-ECCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
10	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections

## **Appendix**

**Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2015**

## 0/2015:

<https://top40weekly.com/2015-all-charts/>

Top10 development of 2015 summarised. 571 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 47 %, down 5 %
- Build-ups in chart spots: 12 %, down 14 % – over half
- Raised chorus highpoints: 60 %, up 3 %
  - o Combined with DS or other highpoints: 16 %, down 2 %
  - o Plain raised chorus highpoints: 44 %, up 5 %
    - Out of total choruses (l/h added): 61 %, unchanged
- Drop or post-chorus highpoints: 26 %, down 3 %
  - o Drops: 9 %, down 8 % – almost half
  - o Post-choruses: 17 %, up 5 %
- Low/high chorus highpoints: 12 %, up 3 %
- Other downshift-affiliated highpoints: 2 %, down 3 %
  - o These are pre-chorus and verse.
- Less downshifts and especially build-ups.
- More post-choruses, but less drops.

### About the Charts

- Songs with drops or equivalent post-choruses are in the Top10 through the year, but a shift towards a larger distribution of raised choruses can be seen.
- There were most drops or similar formal parts as highpoints in the year's first half.

### About the Songs

- In weeks 6-7, Fall Out Boy with song "Centuries" shows a rock band approach to build-up and post-chorus, through lowered chorus and short build-up transition.
- In weeks 16-34, Wiz Khalifa & Charlie Puth song "See You Again" features sparsely instrumented chorus moving to fully instrumented wordless post-chorus.
- In weeks 23-30, David Guetta ft. Nicki Minaj, Bebe Rexha and Afrojack song "Hey Mama" features a two-part chorus that runs through an anti-climactic hook, but into a bass-drop-driven verse. Does this song provide two formal set-ups? One vocally focused and one for the beat?

### Musical Trends

- The three first examples of the last section shows that the post-chorus may be established as a somewhat expected formal part.
- Justin Bieber plays on all sides of the fence
  - o With "Sorry", entering the chart in week 46, he features a post-chorus highpoint.
  - o With "What Do You Mean?" entering in week38, he features a combination of a synth-line-hook and vocals, interplaying in a raised chorus.
  - o These two songs display each side of a fine line between definitions of raised chorus and post-chorus/drop.
  - o His feature on the Jack Ü, Skrillex & Diplo song "Where Are Ü Now" in weeks 29-38 shows Bieber is in the charts with song with an excessive, three-part drop. Bieber's vocals consist of mainly verses, in addition to hooks along the build-up and drop parts.

**1/2015: Week number 1, ending Jan 3**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Take Me To Church - Hozier	<b>F:</b> A <b>ABC</b> -A <b>AC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
3	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
4	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
5	Lips Are Movin - Meghan Trainor	<b>F:</b> <b>ABCD</b> A- <b>BCD</b> - <b>AD</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
6	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> <b>ABCD</b> - <b>ABCD</b> - <b>ECCD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
8	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
9	Animals - Maroon 5	<b>F:</b> <b>ABCA</b> - <b>BCAD</b> - <b>EAD</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
10	All About That Bass - Meghan Trainor	<b>F:</b> <b>ABCA</b> - <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song

**2/2015: Week number 2, ending Jan 10**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
3	Take Me To Church - Hozier	<b>F:</b> A <b>ABC</b> - <b>AAC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Lips Are Movin - Meghan Trainor	<b>F:</b> <b>ABCD</b> A- <b>BCD</b> - <b>AD</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
5	All About That Bass - Meghan Trainor	<b>F:</b> <b>ABCA</b> - <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
6	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
8	Animals - Maroon 5	<b>F:</b> <b>ABCA</b> - <b>BCAD</b> - <b>EAD</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge
9	Shake It Off - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>EFCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
10	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge

**3/2015: Week number 3, ending Jan 17**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
3	Take Me To Church - Hozier	<b>F:</b> A <b>ABC</b> -A <b>AC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
5	Lips Are Movin - Meghan Trainor	<b>F:</b> <b>ABCD</b> A- <b>BCD</b> - <b>AD</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
6	All About That Bass - Meghan Trainor	<b>F:</b> <b>ABCA</b> - <b>BCAAA</b> - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song
7	Shake It Off - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>EFCD</b> D - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
8	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
9	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
10	Animals - Maroon 5	<b>F:</b> <b>ABCA</b> - <b>BCAD</b> - <b>EAD</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge

**4/2015: Week number 4, ending Jan 24**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
3	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
5	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
7	Jealous - Nick Jonas	<b>F:</b> xABC-ABC-DBC-x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
8	Love Me Harder - Ariana Grande & The Weeknd	<b>F:</b> ABCD-ABCD-ECCD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus
9	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
10	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song



**5/2015: Week number 5, ending Jan 31**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
5	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
6	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
7	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
9	Jealous - Nick Jonas	<b>F:</b> xABC-ABC-DBC-x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
10	All About That Bass - Meghan Trainor	<b>F:</b> ABCA-BCAAA - <i>Pre-chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshifted</i> choruses: 1:12, 2:09 Choruses are raised towards end of song

**6/2015: Week number 6, ending Feb 7**

**Summary and numbers:**

- Rock song entering with post-chorus and some EDM stylistics
- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Shake It Off - Taylor Swift	<b>F:</b> xABC-ABCD-EFCDD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
6	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
7	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
8	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
9	Jealous - Nick Jonas	<b>F:</b> xABC-ABC-DBC-x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
10	Centuries - Fall Out Boy	<b>F:</b> xAB-CAB-CAB-DECD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge, E = build-up <i>Downshifted</i> chorus: 1:05, 2:05 Rock song with main chorus building up post-chorus Modern "non-rock" production techniques at play - Risers at build-up and autotune on bridge

**7/2015: Week number 7, ending Feb 14**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
<b>2</b>	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
<b>3</b>	Take Me To Church - Hozier	<b>F:</b> <b>AABC</b> - <b>AAC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
<b>4</b>	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>5</b>	Sugar - Maroon 5	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
<b>6</b>	Lips Are Movin - Meghan Trainor	<b>F:</b> <b>ABCD</b> A- <b>BCD</b> - <b>AD</b> - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
<b>7</b>	I'm Not The Only One - Sam Smith	<b>F:</b> x <b>AAB</b> - <b>AB</b> - <b>CBB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>8</b>	Jealous - Nick Jonas	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
<b>9</b>	Shake It Off - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>EF</b> <b>CDD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections
<b>10</b>	Centuries - Fall Out Boy	<b>F:</b> x <b>AB</b> - <b>CAB</b> - <b>CAB</b> - <b>DECD</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge, E = build-up <i>Downshifted</i> chorus: 1:05, 2:05 Rock song with main chorus building up post-chorus Modern "non-rock" production techniques at play - Risers at build-up and autotune on bridge

**8/2015: Week number 8, ending Feb 21**

**Summary and numbers:**

- 1 song with drop as highpoint
- 9 songs with raised chorus as highpoint
  - o 7 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -x <b>EDD</b> - Drop hook <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE-ABCDE-FDE</b> - Raised chorus(es) <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Take Me To Church - Hozier	<b>F:</b> <b>AABC-AAC-DBC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	Sugar - Maroon 5	<b>F:</b> xABC-ABC- <b>DCC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
5	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB- <b>CB</b> -x - Raised chorus <b>D:</b> Verse, chorus. C = bridge
6	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> <b>ABC-AC-D-ABCC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Lips Are Movin - Meghan Trainor	<b>F:</b> <b>ABCD-BCD-AD</b> - Raised chorus <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
8	I'm Not The Only One - Sam Smith	<b>F:</b> xA <b>AB</b> -A <b>B</b> -C <b>BB</b> - Raised chorus <b>D:</b> Verse, chorus. C = bridge
9	Love Me Like You Do - Ellie Goulding	<b>F:</b> xA <b>AB</b> -A <b>CB</b> -x <b>CB</b> x - Raised chorus <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
10	Shake It Off - Taylor Swift	<b>F:</b> xABC-AB <b>CD</b> -E <b>F</b> C <b>DD</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E and F = two bridge sections

**9/2015: Week number 9, ending Feb 28**

**Summary and numbers:**

- 1 song with drop as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
4	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D-ABCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
6	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
7	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	I'm Not The Only One - Sam Smith	<b>F:</b> xAAB-AB-CBB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
9	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - <i>Raised chorus</i> <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge
10	Style - Taylor Swift	<b>F:</b> xABC-ABCD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus

**10/2015: Week number 10, ending Mar 7**

**Summary and numbers:**

- 1 song with drop as highpoint
- 9 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - Drop hook <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Downshifted breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - Raised chorus(es) <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - Raised chorus <b>D:</b> Verse, chorus. C = bridge Downshifted chorus: 1:00, in bridge: 1:50
4	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
5	Take Me To Church - Hozier	<b>F:</b> AABC-AAC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Downshifted pre-chorus: 0:45
6	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D-ABCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Blank Space - Taylor Swift	<b>F:</b> xAB-xAB-CB-x - Raised chorus <b>D:</b> Verse, chorus. C = bridge
8	Style - Taylor Swift	<b>F:</b> xABC-ABCD-C - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Downshifted pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
9	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
10	Lips Are Movin - Meghan Trainor	<b>F:</b> ABCDA-BCD-AD - Raised chorus <b>D:</b> Hook, verse, pre-chorus, chorus. The A part serves several functions - first two times as a hook, then it is used as post-chorus and bridge

**11/2015: Week number 11, ending Mar 14**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
<b>2</b>	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
<b>3</b>	Sugar - Maroon 5	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
<b>4</b>	Love Me Like You Do - Ellie Goulding	<b>F:</b> x <b>AAB</b> - <b>ACB</b> -x <b>CB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
<b>5</b>	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> <b>ABC</b> - <b>AC</b> - <b>D</b> - <b>ABCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Take Me To Church - Hozier	<b>F:</b> <b>AABC</b> - <b>AAC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
<b>7</b>	Style - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
<b>8</b>	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>9</b>	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
<b>10</b>	Time Of Our Lives - Pitbull & Ne-Yo	<b>F:</b> <b>ABCAB</b> - <b>CAB</b> - <b>DAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge <i>Downshifted</i> chorus: 1:02, 2:04

**12/2015: Week number 12, ending Mar 21**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
3	Sugar - Maroon 5	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
4	Love Me Like You Do - Ellie Goulding	<b>F:</b> x <b>AAB</b> - <b>ACB</b> -x <b>CB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
5	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> <b>ABC</b> - <b>AC</b> - <b>D</b> - <b>ABCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Style - Taylor Swift	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> - <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
7	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
8	Take Me To Church - Hozier	<b>F:</b> <b>AABC</b> - <b>AAC</b> - <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:45
9	Time Of Our Lives - Pitbull & Ne-Yo	<b>F:</b> <b>ABCAB</b> - <b>CAB</b> - <b>DAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge <i>Downshifted</i> chorus: 1:02, 2:04
10	Blank Space - Taylor Swift	<b>F:</b> x <b>AB</b> -x <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge



**13/2015: Week number 13, ending Mar 28**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
2	Sugar - Maroon 5	<b>F:</b> xABC-ABC- <b>DCC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
3	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABC <b>DE</b> -ABC <b>DE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
4	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-AC <b>B</b> -x <b>CB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
5	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D-AB <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC- <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
7	Style - Taylor Swift	<b>F:</b> xABC-AB <b>CD</b> - <b>C</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
8	Lay Me Down - Sam Smith	<b>F:</b> ABC-ABC- <b>DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Time Of Our Lives - Pitbull & Ne-Yo	<b>F:</b> ABC <b>AB</b> -C <b>AB</b> - <b>DAB</b> - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge <i>Downshifted</i> chorus: 1:02, 2:04
10	Trap Queen - Fetty Wap	<b>F:</b> xABC <b>B</b> - <b>AA</b> x - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high

**14/2015: Week number 14, ending Apr 4**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
2	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
4	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
5	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D-ABCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
7	Style - Taylor Swift	<b>F:</b> xABC-ABCD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
8	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
9	Time Of Our Lives - Pitbull & Ne-Yo	<b>F:</b> ABCAB-CAB-DAB - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = bridge <i>Downshifted</i> chorus: 1:02, 2:04
10	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> ABCAB-CAB-DB - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook

**15/2015: Week number 15, ending Apr 11**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -x <b>EDD</b> - Drop hook <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
2	Sugar - Maroon 5	<b>F:</b> xABC-ABC- <b>DCC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - Raised chorus(es) <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
4	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-AC <b>B</b> -x <b>CB</b> x - Raised chorus <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
5	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC- <b>DC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
6	Trap Queen - Fetty Wap	<b>F:</b> xABC <b>B</b> - <b>AA</b> x - Post & low/high chorus <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
7	Style - Taylor Swift	<b>F:</b> xABC-AB <b>CD</b> - <b>C</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11
8	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D- <b>ABCC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> <b>ABCAB</b> - <b>CAB</b> - <b>DB</b> - Drop <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook
10	Somebody - Natalie LaRose ft. Jeremih	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DCA</b> - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> chorus: 0:59, 1:54 Slight downshift induced by removing kick drum

**16/2015: Week number 16, ending Apr 18**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
2	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
4	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
5	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
6	Trap Queen - Fetty Wap	<b>F:</b> xABCBA-Ax - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
7	Style - Taylor Swift	<b>F:</b> xABC-ABCD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus
8	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> ABCAB-CAB-DB - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B combines bass drop, instrumental and vocal hook
9	FourFiveSeconds - Rihanna & Kanye West & Paul McCartney	<b>F:</b> ABC-AC-D-ABCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows

**17/2015: Week number 17, ending Apr 25**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
3	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
4	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
5	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
6	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
7	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
8	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> ABCAB-CAB-DB - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook
9	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBcA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
10	Style - Taylor Swift	<b>F:</b> xABC-ABCD-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:50, 2:11 Bridge might resemble post-chorus

**18/2015: Week number 18, ending May 2**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> x <b>ABCAD</b> - <b>BCEAD</b> - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
3	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
4	Sugar - Maroon 5	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DCCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
5	Trap Queen - Fetty Wap	<b>F:</b> x <b>ABC</b> <b>B</b> - <b>AAx</b> - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
6	Love Me Like You Do - Ellie Goulding	<b>F:</b> x <b>AAB</b> - <b>ACB</b> -x <b>CBx</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
7	Thinking Out Loud - Ed Sheeran	<b>F:</b> <b>ABCDE</b> - <b>ABCDE</b> - <b>FDE</b> - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
8	Shut Up And Dance - WALK THE MOON	<b>F:</b> x <b>AxBCA</b> -x <b>BCA</b> - <b>DCxAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
9	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> <b>ABCAB</b> - <b>CAB</b> - <b>DB</b> - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook
10	Somebody - Natalie LaRose ft. Jeremih	<b>F:</b> <b>ABCA</b> - <b>BCA</b> - <b>DCA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> chorus: 0:59, 1:54 Slight downshift induced by removing kick drum

**19/2015: Week number 19, ending May 9**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
3	Trap Queen - Fetty Wap	<b>F:</b> xABCBA-AX - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
4	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
5	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
6	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
7	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
8	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
9	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> ABCAB-CAB-DB - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook
10	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus

**20/2015: Week number 20, ending May 16**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with no real highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
3	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
4	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
5	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
6	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
7	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
8	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus
9	Nasty Freestyle - T-Wayne	<b>F:</b> xAB-AB-AB-ABx - <i>No highpoint</i> <b>D:</b> Verse with beat A, verse with beat B No real highpoint orientation, just dynamic variation
10	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D



**21/2015: Week number 21, ending May 23**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Trap Queen - Fetty Wap	<b>F:</b> xABCBA-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
3	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
4	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
5	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
6	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
7	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
8	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus
9	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D
10	G.D.F.R. - Flo Rida ft. Sage the Gemini & Lookas	<b>F:</b> ABCAB-CAB-DB - <i>Drop</i> <b>D:</b> Chorus, Drop, Verse. D = bridge <i>Downshifted</i> chorus: 0:54, 1:46 B can be seen as a combination of bass drop, instrumental and vocal hook

**22/2015: Week number 22, ending May 30**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with no real highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
3	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
4	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
5	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05 Drop instrumental outside of EDM
6	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus
7	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
8	Love Me Like You Do - Ellie Goulding	<b>F:</b> xAAB-ACB-xCBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshifted</i> chorus: 1:00, in bridge: 1:50
9	Nasty Freestyle - T-Wayne	<b>F:</b> xAB-AB-AB-ABx - <i>No highpoint</i> <b>D:</b> Verse with beat A, verse with beat B No real highpoint orientation, just dynamic variation
10	Thinking Out Loud - Ed Sheeran	<b>F:</b> ABCDE-ABCDE-FDE - <i>Raised chorus(es)</i> <b>D:</b> Verse, chorus1, bridge, chorus2, hook F = guitar solo. Complex form B parts defined as chorus although changing lyrics D also a chorus, C parts bridges B and D

**23/2015: Week number 23, ending Jun 6**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with no real highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus: 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern</i>
2	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted chorus: 1:14. Wordless post-chrs follows</i>
3	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted post-chorus: 1:59, then chorus: 2:38</i> First downshift transferred from post-chorus to chorus Last choruses low/high
4	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
5	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
6	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i>
7	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus
8	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental</i>
9	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
10	Nasty Freestyle - T-Wayne	<b>F:</b> xAB-AB-AB-ABx - <i>No highpoint</i> <b>D:</b> Verse with beat A, verse with beat B No real highpoint orientation, just dynamic variation

**24/2015: Week number 24, ending Jun 13**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 1 song with no real highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted chorus: 1:14. Wordless post-chrs follows</i>
<b>2</b>	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus: 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern</i>
<b>3</b>	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted post-chorus: 1:59, then chorus: 2:38</i> First downshift transferred from post-chorus to chorus Last choruses low/high
<b>4</b>	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
<b>5</b>	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i>
<b>6</b>	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
<b>7</b>	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge Chorus is clear highpoint over post-chorus
<b>8</b>	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental</i>
<b>9</b>	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material
<b>10</b>	Nasty Freestyle - T-Wayne	<b>F:</b> xAB-AB-AB-ABx - <i>No highpoint</i> <b>D:</b> Verse with beat A, verse with beat B No real highpoint orientation, just dynamic variation

**25/2015: Week number 25, ending Jun 20**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted chorus: 1:14. Wordless post-chrs follows</i>
2	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus: 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern</i>
3	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted post-chorus: 1:59, then chorus: 2:38</i> First downshift transferred from post-chorus to chorus Last choruses low/high
4	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
5	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
6	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i>
7	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
8	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental</i>
9	Honey, I'm Good - Andy Grammer	<b>F:</b> ABCAD-BCAD-EAADx - <i>Post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge. <i>Downshifted pre-chorus: 0:24, 1:18</i> The second chorus features build-up devices
10	Sugar - Maroon 5	<b>F:</b> xABC-ABC-DCCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Chorus is long, but keeps focus on its main material

**26/2015: Week number 26, ending Jun 27**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted chorus: 1:14. Wordless post-chrs follows</i>
2	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus: 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern</i>
3	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted post-chorus: 1:59, then chorus: 2:38</i> First downshift transferred from post-chorus to chorus Last choruses low/high
4	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
5	Want to Want Me - Jason Derulo	<b>F:</b> ABC-ABC-DBBC - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
6	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> xABCD-ABCD-xEDD - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up: 0:50, 2:05</i>
7	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted pre-chorus: 1:13</i> Trumpet post-chorus repeats chorus pattern
8	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> xABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains
9	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental</i>
10	Honey, I'm Good - Andy Grammer	<b>F:</b> ABCAD-BCAD-EAADx - <i>Post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge <i>Downshifted pre-chorus: 0:24, 1:18, builds up 2<sup>nd</sup> time</i>

**27/2015: Week number 27, ending Jul 4**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> x <b>ABCAD</b> -BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
<b>2</b>	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABC <b>AA</b> -BC <b>AA</b> -D <b>AA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
<b>3</b>	Trap Queen - Fetty Wap	<b>F:</b> x <b>ABCB</b> - <b>AA</b> x - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
<b>4</b>	Cheerleader - OMI	<b>F:</b> x <b>ABC</b> - <b>ABCD</b> -E <b>FC</b> D - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
<b>5</b>	Shut Up And Dance - WALK THE MOON	<b>F:</b> xA <b>xBCA</b> -x <b>BCA</b> -D <b>CxAA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
<b>6</b>	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted</i> breakdown build-up: 0:50, 2:05
<b>7</b>	Want to Want Me - Jason Derulo	<b>F:</b> <b>ABC</b> - <b>ABC</b> -D <b>BBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge
<b>8</b>	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> <b>ABCCA</b> - <b>BCCA</b> -D <b>CCA</b> - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted</i> chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental
<b>9</b>	Honey, I'm Good - Andy Grammer	<b>F:</b> <b>ABCAD</b> - <b>BCAD</b> -E <b>AAD</b> x - <i>Post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus, E = bridge <i>Downshifted</i> pre-chorus: 0:24, 1:18, builds up 2 <sup>nd</sup> time
<b>10</b>	Earned It (Fifty Shades of Grey) - The Weeknd	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -D <b>Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge Last chorus changes beat and chords, topline remains

**28/2015: Week number 28, ending Jul 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> x <b>ABCAD</b> -BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
<b>2</b>	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABC <b>AA</b> -BC <b>AA</b> -D <b>AA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
<b>3</b>	Cheerleader - OMI	<b>F:</b> xABC- <b>ABCD</b> -EF <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted pre-chorus:</i> 1:13 Trumpet post-chorus repeats chorus pattern
<b>4</b>	Trap Queen - Fetty Wap	<b>F:</b> x <b>ABCB</b> - <b>AA</b> x - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
<b>5</b>	Shut Up And Dance - WALK THE MOON	<b>F:</b> xA <b>xBCA</b> -x <b>BCA</b> -DC <b>xAA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
<b>6</b>	Can't Feel My Face - The Weeknd	<b>F:</b> xABC- <b>ABC</b> -x <b>BC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>7</b>	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB</b> - <b>CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses:</i> 1:08, 2:16
<b>8</b>	Uptown Funk! - Mark Ronson ft. Bruno Mars	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> -x <b>EDD</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge <i>Downshifted breakdown build-up:</i> 0:50, 2:05
<b>9</b>	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC- <b>ABCD</b> -EF- <b>C</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
<b>10</b>	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> <b>ABCCA</b> - <b>BCCA</b> - <b>DCCA</b> - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted</i> chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental



**29/2015: Week number 29, ending Jul 18**

**Summary and numbers:**

- New song by Jack Ü, Skrillex, Diplo and Justin Bieber has three part drop
- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
2	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
3	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
4	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
5	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
6	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
7	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
8	Where Ü Now - Jack Ü, Skrillex, Diplo & Justin Bieber	<b>F:</b> xAB-AB-x - <i>Drop</i> <b>D:</b> Verse, drop(s) Excessive three-part drops. Second verse builds up
9	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted</i> chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental
10	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**30/2015: Week number 30, ending Jul 25**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse as highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
3	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
5	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses:</i> 1:08, 2:16
6	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
7	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
8	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Where Are Ü Now - Jack Ü, Skrillex, Diplo & Justin Bieber	<b>F:</b> xAB-AB-x - <i>Drop</i> <b>D:</b> Verse, drop(s) Excessive three-part drops. Second verse builds up
10	Hey Mama - David Guetta ft. Nicki Minaj, Bebe Rexha & Afrojack	<b>F:</b> ABCCA-BCCA-DCCA - <i>Verse</i> <b>D:</b> Hook, verse, chorus. D = bridge <i>Downshifted</i> chorus: 0:34, 1:29, builds up hook on the way to the verse highpoint. Without the vocals the verse would have been a drop instrumental

**31/2015: Week number 31, ending Aug 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
4	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
5	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses:</i> 1:08, 2:16
6	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
7	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
8	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
10	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge

**32/2015: Week number 32, ending Aug 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
4	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
5	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
6	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
7	My Way - Fetty Wap ft. Monty	<b>F:</b> xABC-AB - <i>Raised chorus</i> <b>D:</b> Chorus, verse, bridge Formal parts distinguished from different patterns
8	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo
10	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample

**33/2015: Week number 33, ending Aug 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
4	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
5	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
6	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
7	Trap Queen - Fetty Wap	<b>F:</b> xABCBA-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
8	My Way - Fetty Wap ft. Monty	<b>F:</b> xABC-AB - <i>Raised chorus</i> <b>D:</b> Chorus, verse, bridge Formal parts distinguished from different patterns
9	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo

**34/2015: Week number 34, ending Aug 22**

**Summary and numbers:**

- New One Direction song with post-chorus highpoint and chorus build-ups
- 1 song with drop as highpoint
- 4 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
2	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
3	Drag Me Down - One Direction	<b>F:</b> xABCCD-ABCCD-CDD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> chorus: 0:35, choruses features build-up
4	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
5	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
6	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
7	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	See You Again - Wiz Khalifa ft. Charlie Puth	<b>F:</b> xABCAD-BCEAD - <i>Wordless post-chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus E = bridge. <i>Downshifted</i> chorus: 1:14. Wordless post-chrs follows
9	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
10	My Way - Fetty Wap ft. Monty	<b>F:</b> xABC-AB - <i>Raised chorus</i> <b>D:</b> Chorus, verse, bridge Formal parts distinguished from different patterns

**35/2015: Week number 35, ending Aug 29**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
4	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
5	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
8	My Way - Fetty Wap ft. Monty	<b>F:</b> xABC-AB - <i>Raised chorus</i> <b>D:</b> Chorus, verse, bridge Formal parts distinguished from different patterns
9	Bad Blood - Taylor Swift ft. Kendrick Lamar	<b>F:</b> ABCAA-BCAA-DAA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted pre-chorus:</i> 0:34, 1:31, builds up chorus first as a bass drop then with four-chord pattern
10	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC-ABCD-EF-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse

**36/2015: Week number 36, ending Sep 5**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
2	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
4	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
5	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC-ABCD-EF-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
7	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC-ABC-ABC-x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
9	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
10	Shut Up And Dance - WALK THE MOON	<b>F:</b> xAxBCA-xBCA-DCxAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = synth solo



**37/2015: Week number 37, ending Sep 12**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>2</b>	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
<b>3</b>	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
<b>4</b>	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>5</b>	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
<b>6</b>	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC-ABCD-EF-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
<b>7</b>	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC-ABC-ABC-x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
<b>8</b>	Locked Away - R. City ft. Adam Levine	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
<b>9</b>	Trap Queen - Fetty Wap	<b>F:</b> xABCB-AAx - <i>Post &amp; low/high chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifted</i> post-chorus: 1:59, then chorus: 2:38 First downshift transferred from post-chorus to chorus Last choruses low/high
<b>10</b>	Fight Song - Rachel Platten	<b>F:</b> xABC-xABC-DAC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**38/2015: Week number 38, ending Sep 19**

**Summary and numbers:**

- Justin Bieber in on two songs in each end of Top10, with different highpoints
- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
2	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
3	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
5	Cheerleader - OMI	<b>F:</b> x <b>ABC-ABCD-EFCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
6	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> x <b>ABC-ABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
7	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> x <b>ABC-ABCD-EF-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
8	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
9	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Where Are Ü Now - Jack Ü, Skrillex, Diplo & Justin Bieber	<b>F:</b> x <b>AB-AB-x</b> - <i>Drop</i> <b>D:</b> Verse, drop(s) Excessive three-part drops. Second verse builds up

**39/2015: Week number 39, ending Sep 26**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
2	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
3	What Do You Mean? - Justin Bieber	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
4	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
5	Cheerleader - OMI	<b>F:</b> xABC-ABCD-EFCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
6	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> xABC-ABC-DB - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample
7	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC-ABCD-EF-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
8	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC-ABC-ABC-x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
9	Locked Away - R. City ft. Adam Levine	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Photograph - Ed Sheeran	<b>F:</b> xABC-xABC-DC-C - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**40/2015: Week number 40, ending Oct 3**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
3	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted</i> pre-choruses: 1:08, 2:16
5	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> x <b>ABC-ABCD-EF-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
6	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
7	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
8	Cheerleader - OMI	<b>F:</b> x <b>ABC-ABCD-EFCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted</i> pre-chorus: 1:13 Trumpet post-chorus repeats chorus pattern
9	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA-x</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
10	Lean On - Major Lazer & DJ Snake ft. MØ	<b>F:</b> x <b>ABC-ABC-DB</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = voice synth solo <i>Downshift</i> in chorus: 1:37 Drop and solo driven by manipulated vocal sample

**41/2015: Week number 41, ending Oct 10**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
3	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
4	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA-x</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted choruses: 1:10, 2:06, 3:04</i>
5	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses: 1:08, 2:16</i>
6	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 1:41, 2:40, and also in verses as they begin at high dynamics</i>
7	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
8	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> x <b>ABC-ABCD-EF-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse
9	Cheerleader - OMI	<b>F:</b> x <b>ABC-ABCD-EFCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = trumpet solo, F = bridge <i>Downshifted pre-chorus: 1:13</i> Trumpet post-chorus repeats chorus pattern
10	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one

**42/2015: Week number 42, ending Oct 17**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA-x</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted choruses: 1:10, 2:06, 3:04</i>
4	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
5	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 1:41, 2:40, and also in verses as they begin at high dynamics</i>
6	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
7	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses: 1:08, 2:16</i>
8	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
9	Stitches - Shawn Mendes	<b>F:</b> x <b>ABC-ABC-xDCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> x <b>ABC-ABCD-EF-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse

**43/2015: Week number 43, ending Oct 24**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA-x</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted choruses: 1:10, 2:06, 3:04</i>
3	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
4	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses: 1:08, 2:16</i>
5	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 1:41, 2:40, and also in verses as they begin at high dynamics</i>
6	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
7	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
8	Stitches - Shawn Mendes	<b>F:</b> x <b>ABC-ABC-xDCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
10	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> x <b>ABC-ABCD-EF-Cx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse

**44/2015: Week number 44, ending Oct 31**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 3 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Hotline Bling - Drake	<b>F:</b> xABA-BA-CA-x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted choruses: 1:10, 2:06, 3:04</i>
3	What Do You Mean? - Justin Bieber	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
4	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC-ABC-ABC-x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 1:41, 2:40, and also in verses as they begin at high dynamics</i>
5	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	Wildest Dreams - Taylor Swift	<b>F:</b> xABCD-ABCD-ECDD - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Just enough of a post-chorus to be defined as one</i>
7	Can't Feel My Face - The Weeknd	<b>F:</b> xABC-ABC-xBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Locked Away - R. City ft. Adam Levine	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
9	Watch Me - Silentó	<b>F:</b> xABCCDAB-CCDAB - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses: 1:08, 2:16</i>
10	Good For You - Selena Gomez ft. A\$AP Rocky	<b>F:</b> xABC-ABCD-EF-Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge, F = rap verse



**45/2015: Week number 45, ending Nov 7**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
2	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA-x</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted choruses: 1:10, 2:06, 3:04</i>
3	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
4	Stitches - Shawn Mendes	<b>F:</b> x <b>ABC-ABC-xDCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECCDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
6	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> x <b>ABC-ABC-ABC-x</b> - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 1:41, 2:40, and also in verses as they begin at high dynamics</i>
7	Can't Feel My Face - The Weeknd	<b>F:</b> x <b>ABC-ABC-xBCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
9	Watch Me - Silentó	<b>F:</b> x <b>ABCCDAB-CCDAB</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verses, pre-chorus <i>Downshifted pre-choruses: 1:08, 2:16</i>
10	Perfect - One Direction	<b>F:</b> x <b>ABCC-ABCC-D-CC</b> <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/chorus variation <i>Downshifted choruses: 0:43, 2:02. Double choruses, one low and one high</i>

**46/2015: Week number 46, ending Nov 14**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	The Hills - The Weeknd	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
6	Stitches - Shawn Mendes	<b>F:</b> xABC- <b>ABC</b> -x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
8	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC- <b>ABC</b> - <b>ABC</b> -x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
9	Locked Away - R. City ft. Adam Levine	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge
10	Can't Feel My Face - The Weeknd	<b>F:</b> xABC- <b>ABC</b> -x <b>BC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus

**47/2015: Week number 47, ending Nov 21**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
3	The Hills - The Weeknd	<b>F:</b> xAB- <b>AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
4	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
5	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
6	Stitches - Shawn Mendes	<b>F:</b> xABC- <b>ABC-xDCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Focus - Ariana Grande	<b>F:</b> ABC-ABC- <b>DBCC</b> - <i>Drop hook</i> <b>D:</b> Verse, pre-chorus/build-up, drop hook. D = bridge <i>Downshifted</i> pre-chorus: 0:28, 1:26. Builds up Drop hook with full rhythm but sparse instrumentation
8	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
9	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC- <b>ABC-ABC</b> -x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
10	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC- <b>DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo

**48/2015: Week number 48, ending Nov 28**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
3	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
4	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
5	Stitches - Shawn Mendes	<b>F:</b> xABC- <b>ABC</b> -x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
7	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC- <b>ABC-ABC</b> -x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
8	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
9	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC- <b>ABC-DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo
10	Ex's & Oh's - Elle King	<b>F:</b> xABC-x <b>ABC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo <i>Downshifted</i> pre-choruses: 0:34, 1:36

**49/2015: Week number 49, ending Dec 5**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
5	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
6	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC-ABC-ABC-x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
9	Wildest Dreams - Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge Just enough of a post-chorus to be defined as one
10	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus

**50/2015: Week number 50, ending Dec 12**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
5	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Stitches - Shawn Mendes	<b>F:</b> xABC- <b>ABC</b> -xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
8	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC- <b>DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo
9	679 - Fetty Wap ft. Remy Boyz	<b>F:</b> xABC- <b>ABC-ABC</b> -x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 1:41, 2:40, and also in verses as they begin at high dynamics
10	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus

**51/2015: Week number 51, ending Dec 19**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus Downshifted choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
5	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
6	Stitches - Shawn Mendes	<b>F:</b> xABC- <b>ABC</b> -xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Love Yourself - Justin Bieber	<b>F:</b> ABC- <b>ABC-DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
8	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
9	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC- <b>ABC-DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo
10	Same Old Love - Selena Gomez	<b>F:</b> x <b>ABCC-ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"

**52/2015: Week number 52, ending Dec 26**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus Downshifted choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
5	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
6	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
7	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
9	Same Old Love - Selena Gomez	<b>F:</b> x <b>ABCC-ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
10	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC- <b>DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo



## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2016**

## 0/2016:

<https://top40weekly.com/2016-all-charts/>

Top10 development of 2016 summarised. 621 highpoints and 530 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 63 %, up 16 %
- Build-ups in chart spots: 27 %, up 15 % – over 2x
- Raised chorus highpoints: 52 %, down 8 %
  - o Combined with DS or other highpoints: 25 %, up 9 %
  - o Plain raised chorus highpoints: 27 %, down 16 %
    - Out of total choruses (l/h added): 43 %, down 18 %
- Drop/instrumental or post-chorus highpoints: 34 %, up 8 %
  - o Drops/instrumentals: 21 %, up 12 % – over 2x
  - o Post-choruses: 13 %, down 8 %
- Low/high chorus highpoints: 11 %, down 1 %
- Other downshift-affiliated highpoints: 0 %, down 2 %
- Verse highpoint, non-downshift-affiliated: 3 %
- Substantial increase in downshifts and build-ups.
- Drops also increase much, while post-choruses decreases.
- Raised choruses slightly decreasing.
- Plain raised choruses decrease much.
  - o Equal to increase of downshifts. Other possible factors are unchanged.

### About the Charts

- Raised choruses consistent throughout all of the year, usually 6-7 in one week.
- Drops or equivalent post-choruses are in the Top10 through the second half.
- A representation of huge hits will show all kinds of highpoint distribution.

### About the Songs

- In weeks 7-18, with "Me, Myself & I", G-Eazy and Bebe Rexha explores the chorus and post-chorus format. Two different choruses is heard. After the first verse the chorus is presented as in a rap song. After the second verse, the chorus of the first round takes a preparing role for the immediately following post-chorus, which has an energetic vocal and mostly prefers sound over lyrics.
- In weeks 12-26, the Seeb remix of Mike Posner's "I Took a Pill in Ibiza" shows a folk song transformed into EDM song in the then-novel tropical house segment. The chorus of the folk version is used to build up the drop of the EDM version.
- In weeks 27-39, with the song "Ride," twenty one pilots made a chorus that can be interpreted several ways. Contemporarily it can be a "low/high-chorus" or a dynamically low chorus with a high post-chorus. In pre 2010s thinking, the parts may have been interpreted as pre-chorus and chorus.

### Musical Trends

- There are fewer boundaries for playing with the formal parts and musical figures relating to drops and build-ups.
- Dynamic weighting between chorus and the preceding or following parts seems important, and also internally in choruses like the low/high type.
- Hip-hop and rap songs highly represented in the Top10, with versatile form solutions that allow taking verses, choruses and hooks in all dynamic directions.



**53/2015: Week number 53 (of 2015), ending Jan 2 2016**

**Summary and numbers:**

- Same songs as 2015 conclusion
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> xABA-BA-CA-x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
5	What Do You Mean? - Justin Bieber	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
6	Same Old Love - Selena Gomez	<b>F:</b> xABCC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
7	The Hills - The Weeknd	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
8	Here - Alessia Cara	<b>F:</b> xAB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
9	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC-DCCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo

**1/2016: Week number 1, ending Jan 9**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 4 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
2	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
4	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
5	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
6	Same Old Love - Selena Gomez	<b>F:</b> x <b>ABCC-ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
7	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
8	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	The Hills - The Weeknd	<b>F:</b> x <b>AB-AB-CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
10	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC- <b>DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo

**2/2016: Week number 2, ending Jan 16**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Hello - Adele	<b>F:</b> xABC- <b>ABCC</b> -DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
<b>2</b>	Sorry - Justin Bieber	<b>F:</b> xABC- <b>ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
<b>3</b>	Hotline Bling - Drake	<b>F:</b> x <b>ABA-BA-CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
<b>4</b>	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
<b>5</b>	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
<b>6</b>	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DCx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Same Old Love - Selena Gomez	<b>F:</b> x <b>ABCC-ABCC-DCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
<b>8</b>	Here - Alessia Cara	<b>F:</b> x <b>AB-AB-CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
<b>9</b>	Stressed Out - Twenty One Pilots	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
<b>10</b>	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC- <b>DCCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo

**3/2016: Week number 3, ending Jan 23**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Sorry - Justin Bieber	<b>F:</b> xABC-AB <b>CC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
2	Hello - Adele	<b>F:</b> xABC-AB <b>CC</b> -D <b>CC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
3	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-D <b>ACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
4	Hotline Bling - Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
5	Stressed Out - Twenty One Pilots	<b>F:</b> xAB <b>CC</b> -AB <b>CC</b> -D <b>CCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
6	Same Old Love - Selena Gomez	<b>F:</b> xAB <b>CC</b> -AB <b>CC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
7	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation
9	Here - Alessia Cara	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
10	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC-D <b>CCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo

**4/2016: Week number 4, ending Jan 30**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Sorry - Justin Bieber	<b>F:</b> xABC-AB <b>BCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
2	Hello - Adele	<b>F:</b> xABC-AB <b>CC</b> -D <b>CC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
3	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-D <b>ACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
4	Stressed Out - Twenty One Pilots	<b>F:</b> xAB <b>CC</b> -AB <b>CC</b> -D <b>CCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
5	Same Old Love - Selena Gomez	<b>F:</b> xAB <b>CC</b> -AB <b>CC</b> -D <b>CC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
6	Here - Alessia Cara	<b>F:</b> xAB-AB- <b>CB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
7	Hotline Bling - Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>CA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
8	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-x <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Like I'm Gonna Lose You - Meghan Trainor ft. John Legend	<b>F:</b> ABC-ABC-D <b>CCC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = guitar solo
10	What Do You Mean? - Justin Bieber	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation



**5/2016: Week number 5, ending Feb 6**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Sorry - Justin Bieber	<b>F:</b> xABC-ABCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
4	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
5	Here - Alessia Cara	<b>F:</b> xAB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus
6	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Same Old Love - Selena Gomez	<b>F:</b> xABCC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
8	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> chorus: 0:48, build-up: 2:43 Chorus comes only once. The drop has three parts
9	Hotline Bling - Drake	<b>F:</b> xABA-BA-CA-x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C = bridge <i>Downshifted</i> choruses: 1:10, 2:06, 3:04
10	What Do You Mean? - Justin Bieber	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = hook variation

**6/2016: Week number 6, ending Feb 13**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
2	Sorry - Justin Bieber	<b>F:</b> xABC-ABCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
3	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
4	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
5	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
6	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> chorus: 0:48, build-up: 2:43 Chorus comes only once. The drop has three parts
7	Hands To Myself - Selena Gomez	<b>F:</b> ABC-ABC-DE-CE - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge parts Song has three distinct beats, one for each main part
8	Same Old Love - Selena Gomez	<b>F:</b> xABCC-ABCC-DCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge/"breakdown"
9	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
10	Here - Alessia Cara	<b>F:</b> xAB-AB-CB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge <i>Downshift</i> in verses: 0:41, 1:40. 8 bars before chorus

**7/2016: Week number 7, ending Feb 20**

**Summary and numbers:**

- New song "Me, Myself & I" shows different uses of hip-hop chorus
- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted choruses: 0:47, 1:50. Builds up</i>
4	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted choruses: 0:39, 1:49</i>
5	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted pre-chorus: 2:25, lasting four bars</i>
6	Summer Sixteen - Drake	<b>F:</b> xABA-xBA - <i>Raised chorus, verse</i> <b>D:</b> Chorus, verse <i>Downshifted chorus: 1:34. Chorus raised later</i> <i>Verses are varied within and feature bass-heavy beat</i>
7	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus</i> <i>Verses alternate to a high degree, for both artists</i>
8	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted pre-choruses: 0:30, 1:31, builds up</i> <i>Post-chorus concludes chorus with synth and hook</i>
9	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted chorus: 0:48, build-up: 2:43</i>
10	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted chorus 1: 0:59, 2:08</i> <i>Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher</i>

**8/2016: Week number 8, ending Feb 27**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
2	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
3	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
4	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
5	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
6	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
7	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
9	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> chorus: 0:48, build-up: 2:43 Chorus comes only once. The drop has three parts
10	Stitches - Shawn Mendes	<b>F:</b> xABC-ABC-xDCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**9/2016: Week number 9, ending Mar 5**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
4	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
5	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
6	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
8	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
9	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> chorus: 0:48, build-up: 2:43 Chorus comes only once. The drop has three parts
10	Cake By The Ocean - DNCE	<b>F:</b> xABC-ABC-xCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro

**10/2016: Week number 10, ending Mar 12**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
4	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
5	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
6	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
8	Hello - Adele	<b>F:</b> xABC-ABCC-DCC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 2:25, lasting four bars
9	Cake By The Ocean - DNCE	<b>F:</b> xABC-ABC-xCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro
10	Roses - The Chainsmokers ft. ROZES	<b>F:</b> xABCDDD-ACDD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop <i>Downshifted</i> chorus: 0:48, build-up: 2:43 Chorus comes only once. The drop has three parts

**11/2016: Week number 11, ending Mar 19**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Work - Rihanna ft. Drake	<b>F:</b> x <b>ABCA-BCA-DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
<b>2</b>	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
<b>3</b>	Stressed Out - Twenty One Pilots	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
<b>4</b>	My House - Flo Rida	<b>F:</b> x <b>ABCD-ABCD-ECD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
<b>5</b>	Sorry - Justin Bieber	<b>F:</b> x <b>ABC-ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
<b>6</b>	Pillowtalk - Zayn	<b>F:</b> x <b>ABC-ABC-DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> x <b>ABAC-BACD-E-ACD</b> - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
<b>8</b>	Piece By Piece - Kelly Clarkson	<b>F:</b> x <b>ABC-ABC-DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge variation
<b>9</b>	7 Years - Lukas Graham	<b>F:</b> x <b>ABA-BA-BA-ABCA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
<b>10</b>	Cake By The Ocean - DNCE	<b>F:</b> x <b>ABC-ABC-xCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro

**12/2016: Week number 12, ending Mar 26**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> x <b>ABCA-BCA-DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC- <b>DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	Stressed Out - Twenty One Pilots	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
4	My House - Flo Rida	<b>F:</b> x <b>ABCD-ABCD-ECD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
5	7 Years - Lukas Graham	<b>F:</b> x <b>ABA-BA-BA-ABCA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
6	Pillowtalk - Zayn	<b>F:</b> x <b>ABC-ABC-DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> x <b>ABAC-BACD-E-ACD</b> - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
8	Sorry - Justin Bieber	<b>F:</b> x <b>ABC-ABBCC</b> - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
9	Cake By The Ocean - DNCE	<b>F:</b> x <b>ABC-ABC-xCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro
10	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> <b>ABCC-ABCC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>



**13/2016: Week number 13, ending Apr 2**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
2	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
3	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
4	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
5	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up Post-chorus concludes chorus with synth and hook
6	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
8	Sorry - Justin Bieber	<b>F:</b> xABC-ABBCC - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus <i>Downshifted</i> choruses: 0:47, 1:50. Builds up
9	Cake By The Ocean - DNCE	<b>F:</b> xABC-ABC-xCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro
10	Dangerous Woman - Ariana Grande	<b>F:</b> xABC-ABCD-ECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = guitar solo

**14/2016: Week number 14, ending Apr 9**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> x <b>ABCA-BCA-DA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus
2	7 Years - Lukas Graham	<b>F:</b> x <b>ABA-BA-BA-ABCA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
3	Love Yourself - Justin Bieber	<b>F:</b> <b>ABC-ABC-DACC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
4	My House - Flo Rida	<b>F:</b> x <b>ABCD-ABCD-ECD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up
5	Stressed Out - Twenty One Pilots	<b>F:</b> x <b>ABCC-ABCC-DCCD</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49 Double choruses where the first has two terrace levels
6	No - Meghan Trainor	<b>F:</b> x <b>ABCAA-BCAA-DCAAD</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-choruses: 1:05, 1:55 Double chorus is first spoken on breakdown beat, then sung in higher register with full instrumentation
7	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> x <b>ABAC-BACD-E-ACD</b> - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
8	Pillowtalk - Zayn	<b>F:</b> x <b>ABC-ABC-DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Cake By The Ocean - DNCE	<b>F:</b> x <b>ABC-ABC-xCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro
10	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> <b>ABCC-ABCC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>

**15/2016: Week number 15, ending Apr 16**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus
2	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material
3	No - Meghan Trainor	<b>F:</b> xABCAA-BCAA-DCAAD - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-choruses: 1:05, 1:55 Double chorus is first spoken on breakdown beat, then sung in higher register with full instrumentation
4	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
6	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up
7	Stressed Out - Twenty One Pilots	<b>F:</b> xABCC-ABCC-DCCD - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:39, 1:49
8	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher
9	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
10	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus

**16/2016: Week number 16, ending Apr 23**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus
2	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material
3	No - Meghan Trainor	<b>F:</b> xABCAA-BCAA-DCAAD - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-choruses: 1:05, 1:55 Double chorus is first spoken on breakdown beat, then sung in higher register with full instrumentation
4	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
6	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
7	My House - Flo Rida	<b>F:</b> xABCD-ABCD-ECD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:30, 1:31, builds up
8	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
9	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
10	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher

**17/2016: Week number 17, ending Apr 30**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material
4	No - Meghan Trainor	<b>F:</b> xABCAA-BCAA-DCAAD - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-choruses: 1:05, 1:55 Double chorus is first spoken on breakdown beat, then sung in higher register with full instrumentation
5	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
6	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
7	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
8	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
9	Cake By The Ocean - DNCE	<b>F:</b> xABC-ABC-xCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus outro
10	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - <i>Low/high &amp; post-chorus</i> <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus <i>Downshifted</i> chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher

**18/2016: Week number 18, ending May 7**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - Verse <b>D:</b> Title hook, verse. C = verse variation
2	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - Raised chorus <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material
3	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - Raised chorus <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
4	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - Raised chorus <b>D:</b> Chorus, verse1, verse2. D = rap verse Downshifts in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus
5	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - Drop <b>D:</b> Verse, chorus, drop Downshifted chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
6	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - Raised and post-chorus <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse Downshifted pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
7	No - Meghan Trainor	<b>F:</b> xABCAA-BCAA-DCAAD - Low/high chorus <b>D:</b> Chorus, verse, pre-chorus. D = bridge Downshifted pre-choruses: 1:05, 1:55 Double chorus is first spoken on breakdown beat, then sung in higher register with full instrumentation
8	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo
10	Me, Myself & I - G-Eazy x Bebe Rexha	<b>F:</b> xABAC-BACD-E-ACD - Low/high & post-chorus <b>D:</b> Chorus 1, verse. C = chorus 2, D = post-chorus Downshifted chorus 1: 0:59, 2:08 Ambiguous chorus and post-chorus format, with two different choruses. First a typical rap song chorus, that supports the second to reach dynamically higher

**19/2016: Week number 19, ending May 14**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Panda - Desiigner	<b>F:</b> x <b>ABB</b> -ABC- <b>ABBA</b> - Verse <b>D:</b> Title hook, verse. C = verse variation
2	One Dance - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DEC</b> - Raised chorus <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
3	7 Years - Lukas Graham	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>BA</b> - <b>ABCA</b> - Raised chorus <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
4	Purple Rain - Prince & The Revolution	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>AB</b> - <b>Cx</b> - Raised chorus <b>D:</b> Verse, chorus. C = guitar solo
5	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> <b>ABCC</b> - <b>ABCC</b> - Drop <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
6	Work - Rihanna ft. Drake	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> - <b>DAx</b> - Raised chorus <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
7	Work From Home - Fifth Harmony	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>ECD</b> - Raised and post-chorus <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
8	When Doves Cry - Prince & The Revolution	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>BD</b> -x - Raised chorus <b>D:</b> Verse, chorus, synth-riff. D = bridge The last x part could have been elaborated, but will not contribute in terms of 2010s form analysis
9	Pillowtalk - Zayn	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Formation - Beyonce	<b>F:</b> x <b>XAB</b> - <b>CD</b> - <b>AA</b> - <b>B</b> - <b>CD</b> - Raised chorus <b>D:</b> Verse variations, chorus1, chorus 2, chorus 3 <i>Downshifted</i> verse part: 1:58

**20/2016: Week number 20, ending May 21**

**Summary and numbers:**

- Two songs with drop enters the chart
- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
4	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
5	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
6	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAX - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
7	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
8	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
10	Love Yourself - Justin Bieber	<b>F:</b> ABC-ABC-DACC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = trumpet solo



**21/2016: Week number 21, ending May 28**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
2	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
3	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
4	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
5	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
6	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
7	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
8	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAX - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
9	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52

**22/2016: Week number 22, ending Jun 4**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 2 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
4	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
5	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
6	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
7	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
8	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAX - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists
9	Pillowtalk - Zayn	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52

**23/2016: Week number 23, ending Jun 11**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 2 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
4	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
7	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
8	Dangerous Woman - Ariana Grande	<b>F:</b> xABC-ABCD-ECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = guitar solo
9	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
10	Work - Rihanna ft. Drake	<b>F:</b> xABCA-BCA-DAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse1, verse2. D = rap verse <i>Downshifts</i> in verse: 0:41, 1:39. Kick is removed half-way through verses, reinstated for chorus Verses alternate to a high degree, for both artists

**24/2016: Week number 24, ending Jun 18**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
4	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
7	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
8	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
9	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
10	Just Like Fire - P!nk	<b>F:</b> xABC-xABCD-ECCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge <i>Downshifted</i> pre-chorus: 0:29

**25/2016: Week number 25, ending Jun 25**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
3	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
4	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
5	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
6	7 Years - Lukas Graham	<b>F:</b> xABA-BA-BA-ABCA - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = chorus variation C serves as both contrast and evolution of material Much of chorus material intact, but clear variations in chord progression
7	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
8	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
9	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
10	Just Like Fire - P!nk	<b>F:</b> xABC-xABCD-ECCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = bridge <i>Downshifted</i> pre-chorus: 0:29, builds up

**26/2016: Week number 26, ending Jul 2**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
3	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
4	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
5	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
6	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
7	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
8	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
9	I Took a Pill in Ibiza (Seeb remix) - Mike Posner ft. Seeb	<b>F:</b> ABCC-ABCC - <i>Drop</i> <b>D:</b> Verse, chorus, drop <i>Downshifted</i> chorus: 2:12 The EDM remix charted, not the folk original. See link: <a href="https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016">https://www.billboard.com/articles/events/year-in-music-2016/7617635/billboard-top-100-pop-songs-of-2016</a>
10	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12

**27/2016: Week number 27, ending Jul 9**

**Summary and numbers:**

- New twenty one pilots song "Ride" allows for several highpoint interpretations
- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEX - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
3	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
4	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
5	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
6	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
7	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus
8	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
9	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12
10	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC-B-D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016

**28/2016: Week number 28, ending Jul 16**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
3	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
4	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
5	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
6	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
7	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
8	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12
9	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC <del>B</del> -D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
10	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus



**29/2016: Week number 29, ending Jul 23**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
3	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
4	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
5	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
6	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
7	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
8	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBCBD - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
9	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12
10	Work From Home - Fifth Harmony	<b>F:</b> xABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = rap verse <i>Downshifted</i> pre-choruses: 0:27, 1:31 Bass/kick combination stripped away for pre-chorus

**30/2016: Week number 30, ending Jul 30**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
2	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
3	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
4	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC <sup>B</sup> -D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
7	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
8	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
9	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12
10	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge

**31/2016: Week number 31, ending Aug 6**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
2	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
3	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
4	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC <b>B</b> -D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
7	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
8	Don't Mind - Kent Jones	<b>F:</b> xAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verse <i>Downshifted</i> pre-chorus: 1:12
9	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation
10	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge

**32/2016: Week number 32, ending Aug 13**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
2	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
3	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
4	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
5	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
6	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
7	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC <del>B</del> -D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
8	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
9	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge
10	Panda - Desiigner	<b>F:</b> xABB-ABC-ABBA - <i>Verse</i> <b>D:</b> Title hook, verse. C = verse variation

**33/2016: Week number 33, ending Aug 20**

**Summary and numbers:**

- 4 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
2	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo E = bridge based on hook
3	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively Drop has new vocal melody (thereby not post-chorus) No new words (therefore: not chorus) Rihanna arguably takes on role bordering instrument
4	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
5	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
6	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
7	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC-B-D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus Latter two make sense in 2016
8	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
9	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
10	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge

**34/2016: Week number 34, ending Aug 27**

**Summary and numbers:**

- twenty one pilots with several highpoints due to transitional play
- 5 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
2	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
3	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - <i>Drop with hook</i> <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively
4	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- <i>Low/high, raised, instr. &amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
5	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - <i>Raised chorus</i> <b>D:</b> Hook, verse, chorus. D = guitar solo, E = bridge
6	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
7	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBCB-D - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
8	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
9	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro <i>Downshifted</i> pre-choruses: 0:43, 1:58, mild build-up
10	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52

**35/2016: Week number 35, ending Sep 3**

**Summary and numbers:**

- 5 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
3	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
4	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
5	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop Downshifted chorus: 1:48, building up extensively
6	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBCx-D - Post-chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge Downshifted choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
7	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - Raised chorus <b>D:</b> Hook, verse, chorus. D = guitar solo, E = bridge
8	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus Downshifted choruses: 0:36, 1:23. Builds up
9	CAN'T STOP THE FEELING! - Justin Timberlake	<b>F:</b> xABC-ABC-DCEx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = breakdown, E = outro Downshifted pre-choruses: 0:43, 1:58, mild build-up
10	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge

**36/2016: Week number 36, ending Sep 10**

**Summary and numbers:**

- 5 songs with drop or instrumental as highpoint
- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
3	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
4	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high, raised, instr. & post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
5	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-D <del>BC</del> B-D - Post-chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge Downshifted choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
6	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop Downshifted chorus: 1:48, building up extensively
7	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus Downshifted choruses: 0:36, 1:23. Builds up
8	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - Raised chorus <b>D:</b> Hook, verse, chorus. D = guitar solo, E = bridge
9	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge
10	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only



**37/2016: Week number 37, ending Sep 17**

**Summary and numbers:**

- 5 songs with drop or instrumental as highpoint
- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
2	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high, raised, instr. & post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively
7	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC-B-D - Post-chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
8	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
9	One Dance - Drake	<b>F:</b> xABC-ABC-DEC - Raised chorus <b>D:</b> Hook, verse, chorus. D = guitar solo, E = bridge
10	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52

**38/2016: Week number 38, ending Sep 24**

**Summary and numbers:**

- 5 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
2	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence <i>Transitional build-up</i> at 1:53 - not counted in stats Several contemporary formal-part combinations First low/high chorus, then 1:53 build-up to instrum. The last transition is triple: low to high to post-chorus
3	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
4	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC-B-D - Post-chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
7	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively
8	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge
9	Needed Me - Rihanna	<b>F:</b> xABC-ABCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshift</i> in pre-choruses: 0:43, 1:52
10	We Don't Talk Anymore - Charlie Puth ft. Selena Gomez	<b>F:</b> ABCA-BCA-DCAD - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = instrumental solo <i>Downshift</i> in pre-choruses: 0:49, 1:47 The instrumental hints at contemporary drops

**39/2016: Week number 39, ending Oct 1**

**Summary and numbers:**

- 6 songs with drop or instrumental as highpoint
- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
2	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats Several contemporary formal-part combinations First low/high chorus, then 1:53 build-up to instrum. The last transition is triple: low to high to post-chorus
3	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
4	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
5	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus <i>Downshifted</i> choruses: 0:36, 1:23. Builds up
6	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
7	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop <i>Downshifted</i> chorus: 1:48, building up extensively
8	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
9	Ride - Twenty One Pilots	<b>F:</b> xABC-ABC-DBC-B-D - Post-chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge <i>Downshifted</i> choruses: 0:38, 1:29 Parts B and C may be interpreted in many ways 1) Pre-chorus and chorus (pre-2010 fitting) 2) Low/high chorus and 3) chorus and post-chorus
10	Send My Love (To Your New Lover) - Adele	<b>F:</b> xABC-xABCD-xBCC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus/bridge

**40/2016: Week number 40, ending Oct 8**

**Summary and numbers:**

- 6 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
3	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
4	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
5	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
6	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
7	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus Downshifted choruses: 0:36, 1:23. Builds up
8	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
9	We Don't Talk Anymore - Charlie Puth ft. Selena Gomez	<b>F:</b> ABCA-BCA-DCAD - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = instrumental solo Downshift in pre-choruses: 0:49, 1:47 The instrumental hints at contemporary drops
10	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop Downshifted chorus: 1:48, building up extensively

**41/2016: Week number 41, ending Oct 15**

**Summary and numbers:**

- 6 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
3	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
5	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
6	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
7	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
8	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
9	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus Downshifted choruses: 0:36, 1:23. Builds up
10	This Is What You Came For - Calvin Harris ft. Rihanna	<b>F:</b> ABCD-ACD-ACD - Drop with hook <b>D:</b> Verse, hook, chorus, drop Downshifted chorus: 1:48, building up extensively

**42/2016: Week number 42, ending Oct 22**

**Summary and numbers:**

- 5 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
5	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
6	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
7	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
8	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
9	Don't Let Me Down - the Chainsmokers ft. Daya	<b>F:</b> xABC-ABCD-BE - Drop <b>D:</b> Verse, chorus, drop. D = bridge, E = post-chorus Downshifted choruses: 0:36, 1:23. Builds up
10	I Hate U I Love U - gnash ft. Olivia O'Brien	<b>F:</b> AB-ACB-DCB-EB - Raised chorus <b>D:</b> Verse, chorus. C = rap verse D = male bridge, E = female bridge Song varied throughout

**43/2016: Week number 43, ending Oct 29**

**Summary and numbers:**

- 4 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence <i>Transitional build-up</i> at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
5	24K Magic - Bruno Mars	<b>F:</b> xABCA-BCA-DA - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
6	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
7	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge <i>Downshifted</i> chorus: 1:27
8	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only
9	Cheap Thrills - Sia ft. Sean Paul	<b>F:</b> xABC-ABC-DECx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap bridge, E = hook
10	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> ABCA-BCA-DCA-D - Low/high chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up

**44/2016: Week number 44, ending Nov 5**

**Summary and numbers:**

- 4 songs with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
5	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
6	24K Magic - Bruno Mars	<b>F:</b> xABCA-BCA-DA - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge Downshifted pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
7	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
8	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> ABCA-BCA-DCA-D - Low/high chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge Downshifted pre-choruses: 0:37, 1:37, builds up
9	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> xABCA-BCA-DAAx - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse Downshift in pre-chorus: 0:57
10	Treat You Better - Shawn Mendes	<b>F:</b> xAB-ABC-DBC-x - Raised & post-chorus <b>D:</b> Verse, chorus. C = post-chorus, D = bridge Three highpoints: 1) chorus 2) both 3) post only



**45/2016: Week number 45, ending Nov 12**

**Summary and numbers:**

- 4 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
5	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
6	24K Magic - Bruno Mars	<b>F:</b> xABCA-BCA-DA - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge Downshifted pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
7	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> ABCA-BCA-DCA-D - Low/high chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge Downshifted pre-choruses: 0:37, 1:37, builds up
8	Cold Water - Major Lazer ft. Justin Bieber & MØ	<b>F:</b> ABC-ABC-DC - Drop <b>D:</b> Verse, chorus, drop. D = bridge Downshifted chorus: 1:27
9	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> xAB-ABB - Raised chorus <b>D:</b> Verse, chorus Downshift in verse part: 1:29
10	I Hate U I Love U - gnash ft. Olivia O'Brien	<b>F:</b> AB-ACB-DCB-EB - Raised chorus <b>D:</b> Verse, chorus. C = rap verse D = male bridge, E = female bridge Song varied throughout

**46/2016: Week number 46, ending Nov 19**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - Drop <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) Downshifted choruses 0:50, 2:11
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Heathens - Twenty One Pilots	<b>F:</b> AABA-BC-AC-A- Low/high,raised,instr.& post-chorus <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) Transitional downshift: 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
4	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - Drop <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge Downshifted choruses: 0:47, 2:04, builds up
5	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> ABC-ABC-x - Raised chorus <b>D:</b> Pre-verse, verse, chorus
6	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> ABCA-BCA-DCA-D - Low/high chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge Downshifted pre-choruses: 0:37, 1:37, builds up
7	24K Magic - Bruno Mars	<b>F:</b> xABCA-BCA-DA - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge Downshifted pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
8	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> xAB-ABB - Raised chorus <b>D:</b> Verse, chorus Downshift in verse part: 1:29
9	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> xABA-BA-BA-x - Raised chorus <b>D:</b> Chorus, verse
10	Fake Love - Drake	<b>F:</b> xABCA-BCAx - Low/high chorus <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) Downshift in verses: 1:14, 2:30 proceeds into low part of chorus

**47/2016: Week number 47, ending Nov 26**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
3	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Heathens - Twenty One Pilots	<b>F:</b> <b>AABA-BC-AC-A-</b> <i>Low/high, raised, instr. &amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence <i>Transitional build-up</i> at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
5	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
6	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
7	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
8	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
9	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> <b>ABC-ABC-x</b> - <i>Raised chorus</i> <b>D:</b> Pre-verse, verse, chorus
10	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57

**48/2016: Week number 48, ending Dec 3**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Black Beatles - Rae Sremmur ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>2</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>3</b>	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>4</b>	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
<b>5</b>	Heathens - Twenty One Pilots	<b>F:</b> <b>AABA-BC-AC-A-</b> <i>Low/high, raised, instr. &amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
<b>6</b>	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
<b>7</b>	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
<b>8</b>	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
<b>9</b>	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> <b>ABC-ABC-x</b> - <i>Raised chorus</i> <b>D:</b> Pre-verse, verse, chorus
<b>10</b>	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57

**49/2016: Week number 49, ending Dec 10**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
3	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
5	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
6	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
7	Heathens - Twenty One Pilots	<b>F:</b> <b>AABA-BC-AC-A-</b> <i>Low/high, raised, instr. &amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
8	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
9	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> <b>ABC-ABC-x</b> - <i>Raised chorus</i> <b>D:</b> Pre-verse, verse, chorus
10	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57

**50/2016: Week number 50, ending Dec 17**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black Beatles - Rae Sremmur ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
3	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
5	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
6	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
7	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
8	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
9	Heathens - Twenty One Pilots	<b>F:</b> <b>AABA-BC-AC-A-</b> <i>Low/high,raised,instr.&amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
10	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> <b>ABC-ABC-x</b> - <i>Raised chorus</i> <b>D:</b> Pre-verse, verse, chorus

**51/2016: Week number 51, ending Dec 24**

**Summary and numbers:**

- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
3	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
4	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
5	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
6	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
7	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
8	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
9	Heathens - Twenty One Pilots	<b>F:</b> <b>AABA-BC-AC-A-</b> <i>Low/high, raised, instr. &amp; post-chorus</i> <b>D:</b> Chorus, verse. C = instrumental (1) post-chorus (2) <i>Transitional downshift:</i> 2:08 - last transition sequence Transitional build-up at 1:53 - not counted in stats The song uses several contemporary combinations between formal parts. First low to high chorus, then transition at 1:53 resembles build-up to instrumental The last transition is triple: low to high to post-chorus
10	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> x <b>ABCA-BCA-DCA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32

**52/2016: Week number 52, ending Dec 31**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
2	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
3	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
4	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
5	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
6	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
7	Déjà Vu - J. Cole	<b>F:</b> x <b>ABC-ABC-Dx</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge <i>Downshifted</i> pre-chorus hooks: 1:06, 2:35
8	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
9	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
10	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57



## **Appendix**

**Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2017**

<https://top40weekly.com/2017-all-charts/>

Top10 development of 2017 summarised. 526 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 65 %, up 2 %
- Build-ups in chart spots: 17 %, down 10 %
- Raised chorus highpoints: 47 %, down 5 %
  - o Combined with DS or other highpoints: 19 %, down 6 %
  - o Plain raised chorus highpoints: 28 %, up 1 %
    - Out of total choruses (l/h added): 40 %, down 3 %
- Drop/instrumental or post-chorus highpoints: 26 %, down 8 %
  - o Drops/instrumentals: 13 %, down 8 %
  - o Post-choruses: 13 %, unchanged
- Low/high chorus highpoints: 23 %, up 12 % – over 2x
- Verse highpoint, downshift-affiliated: 3 %, unchanged
- Further increase in downshift, but a large decrease in build-ups.
- Low/high-choruses increase much.
- Drops decrease much, while post-choruses are at a stand-still.
- Raised choruses decrease.
- Plain raised choruses at a stand-still.

### About the Charts

- The original EDM formal parts leave a clear influence as they in 2017 give way to pop equivalents, as some of the choruses that would have been raised might have been low/high instead. This can be explained through increased low/high choruses and downshifts, paired with decreasing raised choruses, build-ups and drops.
- Quite many raised choruses have downshifts in advance.
- There are many big hits with both low/high and plain raised choruses.

### About the Songs

- In weeks 13-21, KYLE ft. Lil Yachty with "iSpy" shows a hip-hop/rap song that employs a post-chorus as highpoint, preceded by chorus entering on lower intensity than the verse preceding the chorus.
- In and out of the Top10 in weeks 16-35, Sam Hunt with "Body Like A Back Road" shows two examples of a country pop song drawing inspiration from other pop sources. In the form, the chorus lowers its dynamics before the following part lifts the song up. Stylistically, a "hip-hop-hey" is heard on unweighted 8th notes
- In week 17, Harry Styles with the song "Sign of the Times" consistently raises whichever part that comes after the chorus. This applies novel formal choices to a rock semi-ballad. Compared to the likes of early Oasis and early Coldplay, that raised the chorus and eventually lowered the verses.
- In week 38, Taylor Swift has two different dynamic setups in "...Ready For It," linking older and newer dynamic formal variations. The first two choruses are lowered, preceded by intensifying pre-choruses. For the last chorus, the opposite – a raised chorus – is used. She has done something similar before, with "I Knew You Were Trouble" (first playing build-up and drop, then chorus to post-chorus). Both songs share principles in displaying the material first in a novel setup and then in a well-used and established frame.

**1/2017: Week number 1, ending Jan 7**

**Summary and numbers:**

- All songs of the first week's chart also charted in the previous year
- 2 songs with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
2	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> xABA-BA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
4	24K Magic - Bruno Mars	<b>F:</b> xABCA-BCA-DA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
5	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> xAB-ABB - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
6	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> ABCA-BCA-DCA-D - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
7	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> xABCD-ABCD-EC - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
8	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
9	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> xABCA-BCA-DCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
10	Fake Love - Drake	<b>F:</b> xABCA-BCAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) <i>Downshift</i> in verses: 1:14, 2:30 proceeds into low part of chorus

**2/2017: Week number 2, ending Jan 14**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-ups

<b>#</b>	<b>Song - Artist</b>	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>2</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB-CAB-CAB</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>3</b>	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>4</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>5</b>	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
<b>6</b>	Juju On That Beat (TZ Anthem) - Zayion McCall ft. Zay Hilfigerrr	<b>F:</b> x <b>AB-ABB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse part: 1:29
<b>7</b>	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
<b>8</b>	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
<b>9</b>	Fake Love - Drake	<b>F:</b> x <b>ABCA-BCA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) <i>Downshift</i> in verses: 1:14, 2:30 proceeds into low part of chorus
<b>10</b>	Broccoli - D.R.A.M. ft. Lil Yachty	<b>F:</b> <b>ABC-ABC</b> -x - <i>Raised chorus</i> <b>D:</b> Pre-verse, verse, chorus

**3/2017: Week number 3, ending Jan 21**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 4 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB-CAB-CAB</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
2	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
3	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
4	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
5	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
6	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
7	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
8	Let Me Love You - DJ Snake ft. Justin Bieber	<b>F:</b> x <b>ABCD-ABCD-EC</b> - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:04, builds up
9	Fake Love - Drake	<b>F:</b> x <b>ABCA-BCAx</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) <i>Downshift</i> in verses: 1:14, 2:30 proceeds into low part of chorus
10	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> x <b>ABCA-BCA-DCA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32

**4/2017: Week number 4, ending Jan 28**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> x <b>ABCD-ABCD-ECE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation Low/high is chosen as it includes chorus in highpoint
<b>2</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB-CAB-CAB-x</b> - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>3</b>	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA-x</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>4</b>	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>5</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>6</b>	Castle on the Hill - Ed Sheeran	<b>F:</b> x <b>ABC- ABC-DC-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus
<b>8</b>	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
<b>9</b>	Side To Side - Ariana Grande ft. Nicki Minaj	<b>F:</b> <b>ABCA-BCA-DCA-D</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap bridge <i>Downshifted</i> pre-choruses: 0:37, 1:37, builds up
<b>10</b>	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> x <b>ABCA-BCA-DCA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32

**5/2017: Week number 5, ending Feb 4**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB-CAB-CAB</b> -x           - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>2</b>	Shape of You - Ed Sheeran	<b>F:</b> x <b>ABCD-ABCD-ECE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation Low/high is chosen as it includes chorus in highpoint
<b>3</b>	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x           - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>4</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>5</b>	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> x <b>ABCA-BCA-DCA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
<b>7</b>	Paris - The Chainsmokers	<b>F:</b> x <b>ABC-ABCD-BEDF</b> -x           - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
<b>8</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> x           - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>9</b>	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DAAx</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
<b>10</b>	24K Magic - Bruno Mars	<b>F:</b> x <b>ABCA-BCA-DA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = two-part bridge <i>Downshifted</i> pre-choruses: 1:02, 1:55, builds up Risers and keys intensifies through pre-chorus

**6/2017: Week number 6, ending Feb 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB-CAB-CAB</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
2	Shape of You - Ed Sheeran	<b>F:</b> x <b>ABCD-ABCD-ECE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation Low/high is chosen as it includes chorus in highpoint
3	Closer - The Chainsmokers ft. Halsey	<b>F:</b> x <b>ABC-ABC-BDC</b> - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
4	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> x <b>ABCA-BCA-DCA</b> - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
5	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> x <b>ABCD-ABCD-ECDD</b> x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
6	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> x <b>ABA-BA-BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
7	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> x <b>ABCA-BCA-DA</b> Ax - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
8	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> x <b>ABC-ABC-DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Fake Love - Drake	<b>F:</b> x <b>ABCA-BCA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) <i>Downshift</i> in verses: 1:14, 2:30 proceeds into low part of chorus
10	Scars To Your Beautiful - Alessia Cara	<b>F:</b> <b>ABCD-ABCD-ECD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus Both chorus and post-chorus are strong in all aspects



**7/2017: Week number 7, ending Feb 18**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation Low/high is chosen as it includes chorus in highpoint
<b>2</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>3</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>4</b>	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> xABCA-BCA-DCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
<b>5</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>6</b>	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
<b>7</b>	Starboy - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>8</b>	Fake Love - Drake	<b>F:</b> xABCA-BCAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse (rapped), pre-chorus (sung) <i>Downshift</i> in verses: 1:14, 2:30 proceeds into low part of chorus
<b>9</b>	Black Beatles - Rae Sremmurd ft. Gucci Mane	<b>F:</b> xABA-BA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>10</b>	Scars To Your Beautiful - Alessia Cara	<b>F:</b> ABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus Both chorus and post-chorus are strong in all aspects

**8/2017: Week number 8, ending Feb 25**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation
<b>2</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>3</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>4</b>	Million Reasons - Lady Gaga	<b>F:</b> xAB-AB-CBx - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C = bridge
<b>5</b>	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> xABCA-BCA-DCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
<b>6</b>	Bounce Back - Big Sean	<b>F:</b> xABCA-BCDA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = bridge between pre-chorus and chorus <i>Downshift</i> at pre-chorus: 0:58. In verse: 2:02 <i>Downshift</i> mid-second verse has higher dynamic pre-chorus kept from becoming monotonic
<b>7</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>8</b>	Scars To Your Beautiful - Alessia Cara	<b>F:</b> ABCD-ABCD-ECD - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus Both chorus and post-chorus are strong in all aspects
<b>9</b>	Don't Wanna Know - Maroon 5 ft. Kendrick Lamar	<b>F:</b> xABCA-BCA-DAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse <i>Downshift</i> in pre-chorus: 0:57
<b>10</b>	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third

**9/2017: Week number 9, ending Mar 4**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
2	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
3	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
4	Chained To The Rhythm - Katy Perry ft. Skip Marley	<b>F:</b> xAABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:45, 1:58
5	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
6	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> xABCA-BCA-DCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32
7	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
8	Love On The Brain - Rihanna	<b>F:</b> xABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Verse and pre-chorus resembles "old" A/B form and the parts have much variation to them
9	I Feel It Coming - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABCD-BC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus sung with robotic voice - signature Daft Punk effect
10	Bounce Back - Big Sean	<b>F:</b> xABCA-BCDA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = bridge between pre-chorus and chorus <i>Downshift</i> at pre-chorus: 0:58. In verse: 2:02 <i>Downshift</i> mid-second verse has higher dynamic pre-chorus kept from becoming monotonic

**10/2017: Week number 10, ending Mar 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
<b>2</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>3</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>4</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
<b>5</b>	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11
<b>6</b>	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
<b>7</b>	Love On The Brain - Rihanna	<b>F:</b> xABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Verse and pre-chorus resembles "old" A/B form and the parts have much variation to them
<b>8</b>	Chained To The Rhythm - Katy Perry ft. Skip Marley	<b>F:</b> xAABC-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-choruses: 0:45, 1:58
<b>9</b>	Bounce Back - Big Sean	<b>F:</b> xABCA-BCDA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = bridge between pre-chorus and chorus <i>Downshift</i> at pre-chorus: 0:58. In verse: 2:02 Downshift mid-second verse has higher dynamic pre-chorus kept from becoming monotonic
<b>10</b>	Bad Things - Machine Gun Kelly ft. Camila Cabello	<b>F:</b> xABCA-BCA-DCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> choruses: 1:23, 2:32

**11/2017: Week number 11, ending Mar 18**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
2	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
3	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
4	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
5	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
6	Love On The Brain - Rihanna	<b>F:</b> xABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Verse and pre-chorus resembles "old" A/B form and the parts have much variation to them
7	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
8	Tunnel Vision - Kodak Black	<b>F:</b> xXABA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
9	Bounce Back - Big Sean	<b>F:</b> xABCA-BCDA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = bridge between pre-chorus and chorus <i>Downshift</i> at pre-chorus: 0:58. In verse: 2:02 <i>Downshift</i> mid-second verse has higher dynamic pre-chorus kept from becoming monotonic
10	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11

**12/2017: Week number 12, ending Mar 25**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
2	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
3	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
4	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
5	Love On The Brain - Rihanna	<b>F:</b> xABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Verse and pre-chorus resembles "old" A/B form and the parts have much variation to them
6	Tunnel Vision - Kodak Black	<b>F:</b> xXABA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
7	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
8	Bounce Back - Big Sean	<b>F:</b> xABCA-BCDA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus D = bridge between pre-chorus and chorus <i>Downshift</i> at pre-chorus: 0:58. In verse: 2:02 <i>Downshift</i> mid-second verse has higher dynamic pre-chorus kept from becoming monotonic
9	Rockabye - Clean Bandit ft. Sean Paul & Anne-Marie	<b>F:</b> xABCD-AEBCD-EBCDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:56, 2:11 First verse sung, second rapped
10	Closer - The Chainsmokers ft. Halsey	<b>F:</b> xABC-ABC-BDC - <i>Drop</i> <b>D:</b> Verse, chorus, drop. D = build-up (to last drop) <i>Downshifted</i> choruses 0:50, 2:11

**13/2017: Week number 13, ending Apr 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
4	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
5	I Feel It Coming - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABCD-BC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus sung with robotic voice - signature Daft Punk effect
6	Tunnel Vision - Kodak Black	<b>F:</b> xXABA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
7	Love On The Brain - Rihanna	<b>F:</b> xABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus Verse and pre-chorus resembles "old" A/B form and the parts have much variation to them
8	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
9	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
10	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24

**14/2017: Week number 14, ending Apr 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
<b>2</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC- <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
<b>3</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CDD</b> x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>4</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> x <b>ABCAB</b> - <b>CAB</b> - <b>CAB</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>5</b>	I Feel It Coming - The Weeknd ft. Daft Punk	<b>F:</b> xABC-AB <b>CD</b> - <b>BC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus sung with robotic voice - signature Daft Punk effect
<b>6</b>	Tunnel Vision - Kodak Black	<b>F:</b> x <b>XABA</b> - <b>BA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>7</b>	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -x <b>ECDD</b> x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
<b>8</b>	Passionfruit - Drake	<b>F:</b> x <b>AB</b> -x <b>AB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
<b>9</b>	Portland - Drake ft. Quavo & Travis Scott	<b>F:</b> xABC- <b>AB</b> - <b>DABC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = Variation <i>Downshift</i> in verse: 0:43-49, 1:38 - drums removed The variation is part of Travis Scott's verse, but varies to such a degree that it serves as a break in the form
<b>10</b>	Paris - The Chainsmokers	<b>F:</b> xABC-AB <b>CD</b> - <b>BEDF</b> -x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third



**15/2017: Week number 15, ending Apr 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 5 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Two possible interpretations of form: 1) Long low/high chorus 2) low chorus, high post-chorus The post-chorus brings in layers and higher dynamics but its chorus-line end enables low/high interpretation Low/high is chosen as it includes chorus in highpoint
<b>2</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46, 1:58 Chorus goes low from pre-chorus, then shift half-way
<b>3</b>	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
<b>4</b>	I Feel It Coming - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABCD-BC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus sung with robotic voice - signature Daft Punk effect
<b>5</b>	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
<b>6</b>	Bad and Boujee - Migos ft. Lil Uzi Vert	<b>F:</b> xABCAB-CAB-CAB-x - <i>Raised chorus</i> <b>D:</b> Chorus part 1, part 2, verse (one verse each)
<b>7</b>	I Don't Wanna Live Forever (Fifty Shades Darker) - Zayn & Taylor Swift	<b>F:</b> xABCD-ABCD-ECDDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> choruses: 0:50, 1:54
<b>8</b>	Tunnel Vision - Kodak Black	<b>F:</b> xXABA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>9</b>	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
<b>10</b>	Passionfruit - Drake	<b>F:</b> xAB-xAB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus

**16/2017: Week number 16, ending Apr 22**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
<b>2</b>	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
<b>3</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
<b>4</b>	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
<b>5</b>	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
<b>6</b>	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses
<b>7</b>	I Feel It Coming - The Weeknd ft. Daft Punk	<b>F:</b> xABC-ABCD-BC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = chorus sung with robotic voice - signature Daft Punk effect
<b>8</b>	Tunnel Vision - Kodak Black	<b>F:</b> xXABA-BA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>9</b>	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third
<b>10</b>	Rockabye - Clean Bandit ft. Sean Paul & Anne-Marie	<b>F:</b> xABCD-AEBCD-EBCDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> chorus: 0:56, 2:11 First verse sung, second rapped

**17/2017: Week number 17, ending Apr 29**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
4	Sign of the Times - Harry Styles	<b>F:</b> xAB-AAB-AB-CADx - <i>Verse</i> <b>D:</b> Verse, chorus. C = bridge, D = outro <i>Downshifted</i> verse: 1:52 Rock ballad with highpoint verses instead of chorus
5	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
6	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
7	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
8	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
9	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses
10	Paris - The Chainsmokers	<b>F:</b> xABC-ABCD-BEDF-x - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = post-chorus E = build-up, F = post-chorus variation <i>Downshift</i> in chorus: 1:36, build-up after the third

**18/2017: Week number 18, ending May 6**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	HUMBLE. - Kendrick Lamar	<b>F:</b> x <b>AB</b> - <b>ABB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
2	Shape of You - Ed Sheeran	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>ECE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
3	That's What I Like - Bruno Mars	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
4	DNA - Kendrick Lamar	<b>F:</b> <b>ABA</b> - <b>BA</b> - <b>BA</b> - <b>C</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = contrasting section
5	Mask Off - Future	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> -x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
6	iSpy - KYLE ft. Lil Yachty	<b>F:</b> x <b>ABC</b> - <b>ABC</b> -x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
7	Stay - Zedd & Alessia Cara	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>EC</b> -x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up Last chorus is on drop instrumentation
8	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>xECDD</b> x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
9	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> x <b>ABCD</b> - <b>EFCD</b> - <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
10	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> x <b>ABCA</b> - <b>BCA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end

**19/2017: Week number 19, ending May 13**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 4 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
2	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
3	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
4	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
5	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
6	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
7	DNA - Kendrick Lamar	<b>F:</b> ABA-BA-BA-C - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = contrasting section
8	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
9	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
10	It Ain't Me - Kygo ft. Selena Gomez	<b>F:</b> xABCD-ABECD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop. E = bridge <i>Downshifted</i> choruses: 0:38, 1:57, build-up follows

**20/2017: Week number 20, ending May 20**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
4	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
6	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
7	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
8	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24
9	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
10	It Ain't Me - Kygo ft. Selena Gomez	<b>F:</b> xABCD-ABECD - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop. E = bridge <i>Downshifted</i> choruses: 0:38, 1:57, build-up follows

**21/2017: Week number 21, ending May 27**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
5	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
6	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
7	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
8	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
9	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up Last chorus is on drop instrumentation
10	iSpy - KYLE ft. Lil Yachty	<b>F:</b> xABC-ABC-x - <i>Post-chorus</i> <b>D:</b> Verse (long and varied), chorus, post-chorus <i>Downshifted</i> choruses: 1:42, 3:24

**22/2017: Week number 22, ending Jun 3**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
5	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
6	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
7	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
8	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
9	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up
10	Malibu - Miley Cyrus	<b>F:</b> xAABC-AABC-DC-A - <i>Low/high chorus</i> <b>D:</b> Verse, chorus part 1, chorus part 2. D = bridge <i>Downshifted</i> chorus: 0:48, 2:10 B and C has same topline, but different instrumentation



**23/2017: Week number 23, ending Jun 10**

**Summary and numbers:**

- 3 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD- <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC- <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58 Chorus goes low from pre-chorus, then shift half-way
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB- <b>ABB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
6	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
7	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD- <b>EC</b> -x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up
8	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xEC <b>DD</b> x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
9	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCA <b>x</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
10	It Ain't Me - Kygo ft. Selena Gomez	<b>F:</b> xABCD-AB <b>EC</b> D - <i>Drop</i> <b>D:</b> Verse, chorus, build-up, drop. E = bridge <i>Downshifted</i> choruses: 0:38, 1:57, build-up follows

**24/2017: Week number 24, ending Jun 17**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
6	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
7	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up Last chorus is on drop instrumentation
8	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
9	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
10	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51 Downshifts also in verse - important for variety

**25/2017: Week number 25, ending Jun 24**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
5	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
6	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
7	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end
8	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
9	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up Last chorus is on drop instrumentation
10	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51 Downshifts also in verse - important for variety

**26/2017: Week number 26, ending Jul 1**

**Summary and numbers:**

- 2 songs with drop as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD- <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
3	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
4	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10 Low/high interpretation includes chorus in highpoint
5	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB- <b>ABB</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
6	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
7	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
8	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up Last chorus is on drop instrumentation
9	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51 Downshifts also in verse - important for variety
10	XO Tour Llif3 - Lil Uzi Vert	<b>F:</b> xABCA-BCAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse variations Both verses vary differently towards their end

**27/2017: Week number 27, ending Jul 8**

**Summary and numbers:**

- DJ Khaled ft. Rihanna & Bryson Tiller sets 1999 Santana lick in a new light
- 3 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 2 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
3	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
4	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook that functions as a verse conclusion "punch-line"
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
6	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
7	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
8	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51. Also in verse variety
9	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental
10	Stay - Zedd & Alessia Cara	<b>F:</b> xABCD-ABCD-EC-x - <i>Drop</i> <b>D:</b> Verse, pre-chorus, chorus, drop. E = bridge <i>Downshifted</i> choruses: 0:47, 2:05. Builds up

**28/2017: Week number 28, ending Jul 15**

**Summary and numbers:**

- 2 songs with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
2	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
3	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook that functions as a verse conclusion "punch-line"
4	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
6	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
7	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
8	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51. Also in verse
9	Mask Off - Future	<b>F:</b> xABCA-BCA-x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, verse break/pre-chorus <i>Downshifted</i> pre-chorus: 1:03, 2:20
10	Something Just Like This - The Chainsmokers & Coldplay	<b>F:</b> xABCD-ABCD-xECDDx - <i>Drop</i> <b>D:</b> Verse, pre-chorus, build-up, drop. E = bridge Bridge uses pre-chorus material Last drops are combined with guitar instrumental

**29/2017: Week number 29, ending Jul 22**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 5 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
<b>2</b>	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
<b>3</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
<b>4</b>	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook that functions as a verse conclusion "punch-line"
<b>5</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
<b>6</b>	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
<b>7</b>	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>8</b>	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus part/solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses
<b>9</b>	Congratulations - Post Malone ft. Quavo	<b>F:</b> xABCA-BCA - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus (sung) <i>Downshifted</i> chorus: 1:33, 2:51. Also in verse
<b>10</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats

**30/2017: Week number 30, ending Jul 29**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook
3	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
4	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
5	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
6	HUMBLE. - Kendrick Lamar	<b>F:</b> xAB-ABB-x - <i>Raised chorus</i> <b>D:</b> Verse, chorus
7	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
8	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
9	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
10	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses



**31/2017: Week number 31, ending Aug 5**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
<b>2</b>	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook
<b>3</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
<b>4</b>	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
<b>5</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
<b>6</b>	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
<b>7</b>	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>8</b>	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
<b>9</b>	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses
<b>10</b>	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35

**32/2017: Week number 32, ending Aug 12**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xAB <b>CD</b> -E <b>FC</b> D- <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABx <b>BC</b> - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook
3	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC- <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
4	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABC <b>AB</b> -C <b>AB</b> -C <b>AB</b> D - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
5	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
6	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABC <b>DB</b> -ABC <b>DB</b> C - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
7	Shape of You - Ed Sheeran	<b>F:</b> xAB <b>CD</b> -ABC <b>D</b> -E <b>C</b> E - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
8	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>CD</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
9	Attention - Charlie Puth	<b>F:</b> xABC-ABC- <b>DB</b> CD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
10	Body Like A Back Road - Sam Hunt	<b>F:</b> xA <b>B</b> -ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses

**33/2017: Week number 33, ending Aug 19**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus In the 1999 origin, "Maria Maria," the lick is preceded by a long chorus, which in 2017 is replaced by hook
3	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
4	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
5	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
6	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABCAB-CAB-CABD - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines
7	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
8	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
9	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
10	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses

**34/2017: Week number 34, ending Aug 26**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xAB <b>CD</b> -E <b>FC</b> D- <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
<b>2</b>	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-AB <b>xBC</b> - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
<b>3</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABC <b>DB</b> -ABC <b>DB</b> C - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
<b>4</b>	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>5</b>	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DB <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
<b>6</b>	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>CD</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
<b>7</b>	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC- <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
<b>8</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABC <b>DA</b> -BC <b>DA</b> - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>9</b>	Shape of You - Ed Sheeran	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>CE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
<b>10</b>	I'm the One - DJ Khaled ft. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	<b>F:</b> xABC <b>AB</b> -C <b>AB</b> -C <b>AB</b> D - <i>Post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = outro <i>Downshifted</i> chorus: 1:22, 2:33, 3:44 A and B could be considered a low/high chorus, but B does not point back at A's individual lines

**35/2017: Week number 35, ending Sep 2**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
3	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCD-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
4	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
5	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
6	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
7	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
8	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC-DC - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
9	Shape of You - Ed Sheeran	<b>F:</b> xABCD-ABCD-ECE - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
10	Body Like A Back Road - Sam Hunt	<b>F:</b> xAB-ABC-ABC - <i>Low/high chorus</i> <b>D:</b> Verse, chorus. C = instrumental post-chorus solo <i>Downshifted</i> choruses: 0:31, 1:10 Country pop song inspired by other genres Both downshift and "hip-hop-hey" in choruses

**36/2017: Week number 36, ending Sep 9**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 4 songs with low/high chorus as highpoint
- 3 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xAB <b>CD</b> -E <b>FC</b> D- <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
2	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-AB <b>xBC</b> - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
3	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABC <b>DA</b> -BC <b>DA</b> - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
4	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
5	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DB <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
6	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABC <b>DB</b> -ABC <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
7	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CD</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
8	That's What I Like - Bruno Mars	<b>F:</b> xABC-ABC- <b>DC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:46,1:58
9	Shape of You - Ed Sheeran	<b>F:</b> xAB <b>CD</b> -AB <b>CD</b> -E <b>CE</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 2:10
10	Rake It Up - Yo Gotti ft. Nikki Minaj	<b>F:</b> x <b>ABA</b> - <b>BA</b> - <b>BA</b> -x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse <i>Downshifted</i> chorus: 1:16, 2:33 Verse also with low/high setup

**37/2017: Week number 37, ending Sep 16**

**Summary and numbers:**

- Highpoint change-up: raised choruses replacing several low/high choruses
- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
<b>2</b>	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
<b>3</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>4</b>	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
<b>5</b>	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
<b>6</b>	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
<b>7</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
<b>8</b>	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10
<b>9</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> xABCAB-AB-xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>10</b>	Strip That Down - Liam Payne ft. Quavo	<b>F:</b> xABCD-ABCD-EC - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> second chorus: 1:48. First & last raised

**38/2017: Week number 38, ending Sep 23**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 8 songs with one or more downshifts
- 3 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
2	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
3	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABC <b>D</b> -EF <b>CD</b> - <b>CF</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
4	Ready For It - Taylor Swift	<b>F:</b> xABC-xABC-DE <b>CC</b> - <i>Verse and raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> chorus: 0:48, 1:55, builds up. First two choruses build up following verse, while the last chorus and tail are a climaxing finale
5	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB</b> - <b>AB</b> -xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
6	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABx <b>BC</b> - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
7	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DB <b>CD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
8	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
9	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABC <b>DB</b> -ABC <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
10	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABC <b>D</b> -ABC <b>D</b> -E <b>CD</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10



**39/2017: Week number 39, ending Sep 30**

**Summary and numbers:**

- 1 song with drop or instrumental as highpoint
- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
2	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
3	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> xABCAB-AB-xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
4	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19
5	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
6	Wild Thoughts - DJ Khaled ft. Rihanna & Bryson Tiller	<b>F:</b> xABC-ABC-ABxBC - <i>Instrumental</i> <b>D:</b> Verse, chorus, instrumental lick 2017 version exhibits lick, 1999 origin exhibits chorus
7	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
8	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:35
9	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus
10	There's Nothing Holding Me Back - Shawn Mendes	<b>F:</b> xABCD-ABCD-ECD - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> chorus: 1:42 - Mendes' first in the Top10

**40/2017: Week number 40, ending Oct 7**

**Summary and numbers:**

- Another highpoint change-up: raised choruses replace post-choruses & instrumental
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - Verse part 3 <b>D:</b> Chorus, verse part 1, 2, 3. Downshifted chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
2	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part Downshifted chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge Downshifted pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
4	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> xABCAB-AB-xx - Raised chorus <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
5	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses Downshifted pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
6	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - Raised chorus <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 Downshift in verse: 1:27, builds up Chorus with many sections, sequence never repeats
7	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus
8	Rake It Up - Yo Gotti ft. Nikki Minaj	<b>F:</b> xABA-BA-BA-x - Low/high chorus <b>D:</b> Chorus, verse Downshifted chorus: 1:16, 2:33 Verse also with low/high setup
9	Attention - Charlie Puth	<b>F:</b> xABC-ABC-DBCD - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Downshifted pre-chorus: 1:35
10	Feel It Still - Portugal. The Man	<b>F:</b> xAB-AB-CDB - Raised chorus <b>D:</b> Verse, chorus. C and D = bridge parts

**41/2017: Week number 41, ending Oct 14**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - Verse part 3 <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
2	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
4	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> xABCAB-AB-xx - Raised chorus <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
5	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> xABCD-EFCD-CF - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses <i>Downshifted</i> pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
6	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - Raised chorus <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
7	Feel It Still - Portugal. The Man	<b>F:</b> xAB-AB-CDB - Raised chorus <b>D:</b> Verse, chorus. C and D = bridge parts
8	Believer - Imagine Dragons	<b>F:</b> xABC-ABC-ABC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus
9	Rake It Up - Yo Gotti ft. Nikki Minaj	<b>F:</b> xABA-BA-BA-x - Low/high chorus <b>D:</b> Chorus, verse <i>Downshifted</i> chorus: 1:16, 2:33 Verse also with low/high setup
10	Sorry Not Sorry - Demi Lovato	<b>F:</b> xABC-ABC-DC-x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:40

**42/2017: Week number 42, ending Oct 21**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> x <b>ABCD</b> A-BCDA - Verse part 3 <b>D:</b> Chorus, verse part 1, 2, 3. Downshifted chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
2	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> -BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part Downshifted chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB</b> -ACB-ACB-ACBx - Drop <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) Downshifted pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately
4	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB</b> -AB-xx - Raised chorus <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
5	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - Raised chorus <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge Downshifted pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
6	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB</b> -AB-CDB - Raised chorus <b>D:</b> Verse, chorus. C and D = bridge parts
7	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - Raised chorus <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
8	Sorry Not Sorry - Demi Lovato	<b>F:</b> xABC-ABC-DC-x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge Downshifted pre-chorus: 1:40
9	Despacito - Luis Fonsi and Daddy Yankee ft. Justin Bieber	<b>F:</b> x <b>ABCD</b> -EFCD- <b>CF</b> - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus1, chorus2 E and F = alternate verses Downshifted pre-chorus: 0:40. Verse: 2:19 C and D contrasting choruses forming low/high chorus
10	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> x <b>ABCD</b> B-ABCDBC - Raised chorus <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 Downshift in verse: 1:27, builds up Chorus with many sections, sequence never repeats

**43/2017: Week number 43, ending Oct 28**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> -BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABC <b>DA</b> -BC <b>DA</b> - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>3</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB-AB</b> -xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>4</b>	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC- <b>DBC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented
<b>5</b>	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB-AB-CDB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>6</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB-ACB-ACB-ACB</b> x - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately
<b>7</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABC <b>D</b> -ABC <b>D</b> C - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>8</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC- <b>DCCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>9</b>	Sorry Not Sorry - Demi Lovato	<b>F:</b> xABC-ABC- <b>DC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:40
<b>10</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABC <b>DB</b> -ABC <b>DB</b> C - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats

**44/2017: Week number 44, ending Nov 4**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 2 songs with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> -BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>3</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB-AB</b> -xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>4</b>	Feel It Still - Portugal. The Man	<b>F:</b> xAB-AB-CDB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>5</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>6</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> xAB-ACB-ACB-ACBx - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately
<b>7</b>	Sorry Not Sorry - Demi Lovato	<b>F:</b> xABC-ABC-DC-x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:40
<b>8</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>9</b>	Unforgettable - French Montana ft. Swae Lee	<b>F:</b> xABCDB-ABCDBC - <i>Raised chorus</i> <b>D:</b> Verse type 1, chorus, chorus tail verse type 2 <i>Downshift</i> in verse: 1:27, builds up Chorus with many sections, sequence never repeats
<b>10</b>	Look What You Made Me Do - Taylor Swift	<b>F:</b> xABC-ABC-DBC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus/build-up, Chorus. D = bridge <i>Downshifted</i> pre-chorus: 0:46, 1:46. Second builds up Last B is without the topline. C sparsely instrumented

**45/2017: Week number 45, ending Nov 11**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA-BA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> x <b>ABCD</b> A-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>3</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB-AB</b> -xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>4</b>	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB-AB-CDB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>5</b>	Thunder - Imagine Dragons	<b>F:</b> <b>ABC-ABC-DCCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>6</b>	Sorry Not Sorry - Demi Lovato	<b>F:</b> x <b>ABC-ABC-DC</b> -x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:40
<b>7</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA-DAE</b> -x <b>CAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
<b>8</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB-ACB-ACB-ACB</b> x - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately
<b>9</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> <b>ABCD-ABCDC</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>10</b>	Perfect - Ed Sheeran	<b>F:</b> <b>ABC</b> x- <b>ABC-DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo

**46/2017: Week number 46, ending Nov 18**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA-BA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA-DAE-xCAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
<b>3</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> x <b>ABCD</b> A-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>4</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB-AB-xx</b> - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>5</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>6</b>	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB-AB-CDB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>7</b>	Gucci Gang - Lil Pump	<b>F:</b> x <b>ABA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>8</b>	Sorry Not Sorry - Demi Lovato	<b>F:</b> x <b>ABC-ABC-DC-x</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:40
<b>9</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB-ACB-ACB-ACB</b> x - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately
<b>10</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate



**47/2017: Week number 47, ending Nov 25**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> -BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA</b> -DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
<b>3</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> x <b>ABCD</b> A-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>4</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>5</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>6</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB</b> -AB-xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>7</b>	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB</b> -AB-CDB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>8</b>	Perfect - Ed Sheeran	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
<b>9</b>	What Lovers Do - Maroon 5 ft. SZA	<b>F:</b> xABC-ABC-DECCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge parts
<b>10</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB</b> -ACB-ACB-ACBx - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately

**48/2017: Week number 48, ending Dec 2**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> -BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>2</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA</b> -DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
<b>3</b>	Gucci Gang - Lil Pump	<b>F:</b> x <b>ABA</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>4</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>5</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
<b>6</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>7</b>	Perfect - Ed Sheeran	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
<b>8</b>	1-800-273-8255 - Logic ft. Alessia Cara & Khalid	<b>F:</b> x <b>ABCAB-AB</b> -xx - <i>Raised chorus</i> <b>D:</b> Chorus part 1, chorus part 2, verse Different chorus parts, but they constitute one long
<b>9</b>	Feel It Still - Portugal. The Man	<b>F:</b> x <b>AB-AB-CDB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. C and D = bridge parts
<b>10</b>	Mi Gente - J Balvin & Willy William ft. Beyonce	<b>F:</b> x <b>AB-ACB-ACB-ACB</b> x - <i>Drop</i> <b>D:</b> Verse, drop. C = pre-drop part (short, 4 bars) <i>Downshifted</i> pre-drop verse conclusions: 1:31, 2:17 Verses vary and could have been counted separately





**51/2017: Week number 51, ending Dec 23**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 6 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - <i>highpoints named</i></b> <b>D: Descriptions, <i>eventual downshift (mm:ss)</i>, comments</b>
1	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
2	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
4	Gucci Gang - Lil Pump	<b>F:</b> xABA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
5	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
6	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
7	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher
8	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCD-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises
10	What Lovers Do - Maroon 5 ft. SZA	<b>F:</b> xABC-ABC-DECCC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D and E = bridge parts

**52/2017: Week number 52, ending Dec 30**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with highpoint from form predating verse-chorus
- 4 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
2	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
4	Gucci Gang - Lil Pump	<b>F:</b> xABA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
5	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
6	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> xABCCCA-CCCABx - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifts</i> in verses before choruses: 2:12, 4:03
7	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
8	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
9	All I Want for Christmas Is You - Mariah Carey	<b>F:</b> xAAABAx - <i>A-part's refrain at end</i> <b>D:</b> A-part with title refrain, B-part Non-modern song outline
10	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher

## **Appendix**

### **Analysis of All *Billboard* Top 10 Songs 2010-2018**

**Next: 2018**

## 0/2018:

<https://top40weekly.com/2018-all-charts/>

Top10 development of 2017 summarised. 594 highpoints and 520 chart spots.

### The Numbers

- Downshifts or equalling build-up in chart spots: 74 %, up 9 %
- Build-ups in chart spots: 6 %, down 11 %– ca. two thirds
- Raised chorus highpoints: 57 %, up 10 %
  - o Combined with DS or other highpoints: 42,7 %, down 6,3 %
  - o Plain raised chorus highpoints: 14,6 %, down 13,4 %
    - Out of total choruses (l/h added): 20 %, down 20 %– half as much
- Drop/instrumental or post-chorus highpoints: 14 %, down 12 %
  - o Drops/instrumentals: 2 %, down 11 % – almost gone
  - o Post-choruses: 12 %, down 1 %
- Low/high chorus highpoints: 14 %, down 9 %
- Verse highpoint, downshift-affiliated: 13 %, up 10 % – more than 3x
- Downshifts increase – used in ca. three quarters of Top10 songs.
- Drops and build-ups also decrease much, while post-choruses are at a stand-still.
- Low/high-choruses decrease much.
- Raised choruses increase.
- Plain raised choruses decrease quite much.

### About the Charts

- A great majority of the songs are hip-hop or RnB.
- There are few EDM songs in the year's chart, and the ones that are present do not necessarily have drops in them. Yet they consistently build up their highpoints.
- Many A-list hip-hop artists release albums where several songs chart at the same time, before they drop out the following week: Drake in weeks 5 and 28, J. Cole in week 18, Travis Scott in week 33, Eminem in weeks 37-39, Lil Wayne in week 41.
- Some singles from these albums also stay quite long, such as Drake's "Nice for What" in weeks 16-31 and Travis Scott's "Sicko Mode" from week 33 and on.

### About the Songs

- In weeks 7-11, Migos song "Stir Fry" prepares a downshift into the chorus. In the preceding pre-chorus, they play up a prominent synth lead with a heavy bass sound underneath. These two are then finished as the chorus hook sets in, leaving a comparably "empty drum beat" with the chorus hook vocals.
- In weeks 10-31, Post Malone and Ty Dolla \$ign song "Psycho" downshifts in three different ways. A downshift in the first verse prepares raising of the following bridge, which serves as a high-dynamic contrast to the downshifting of the adjoined first chorus. The second verse is downshifted in advance of the chorus, also proceeding into the chorus.
- In weeks 22-34, Ella Mai song "Boo'd Up" performs effective downshifting in a 90s-esque RnB/soul song. The pre-chorus takes a high/low setup through removing the hi-hats half-way, then re-inserting them for the following chorus. The hi-hat intensity is also kept high into the second verse, and removed half-way into it so that the verse does not drop.
- In weeks 46 and on, Ariana Grande song "Thank U, Next" gradually downshifts, through reducing and eventually removing a synth layer and a high-hat.



**1/2018: Week number 1, ending Jan 6**

**Summary and numbers:**

- All songs also charted in previous year
- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
2	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
3	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
4	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher
5	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
6	Gucci Gang - Lil Pump	<b>F:</b> xABA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
7	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> xABCCCA-CCCABx - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifts</i> in verses before choruses: 2:12, 4:03
8	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
9	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
10	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises

**2/2018: Week number 2, ending Jan 13**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
<b>2</b>	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
<b>3</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
<b>4</b>	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>5</b>	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher
<b>6</b>	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>7</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
<b>8</b>	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> xABCCCA-CCCABx - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifts</i> in verses before choruses: 2:12, 4:03
<b>9</b>	Gucci Gang - Lil Pump	<b>F:</b> xABA - <i>Raised chorus</i> <b>D:</b> Chorus, verse
<b>10</b>	Bodak Yellow (Money Moves) - Cardi B	<b>F:</b> xABCDA-BCDA - <i>Verse part 3</i> <b>D:</b> Chorus, verse part 1, 2, 3. <i>Downshifted</i> chorus: 1:47, 3:04 Chorus strips bass away and vocal dynamic lowered Verse performs terrace-dynamic raises

**3/2018: Week number 3, ending Jan 20**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 5 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold</b> - <i>highpoints named</i> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
2	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - <i>Pre-chorus and lift</i> <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
5	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher
6	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
7	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
8	Too Good at Goodbyes - Sam Smith	<b>F:</b> ABCD-ABCDC - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted</i> choruses: 0:40, 1:54 First D is brief, second is elaborate
9	Filthy - Justin Timberlake	<b>F:</b> ABCDEC-DE-ABEDCx - <i>Raised chorus</i> <b>D:</b> Intro, hook, chorus, verse, pre-chorus <i>Downshifted</i> pre-chorus: 1:24, sparser instrumented and two-bar break within. Independent relations with many parts based on the same bassline and beat
10	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> xABCCCA-CCCABx - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifts</i> in verses before choruses: 2:12, 4:03

**4/2018: Week number 4, ending Jan 27**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 5 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA</b> - <b>DAE</b> -x <b>CAE</b> - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted pre-choruses: 0:45</i>
<b>2</b>	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx- <b>ABC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
<b>3</b>	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> - <b>BA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted chorus: 1:23, compared to lift before</i> Chorus vocals provide dynamic lift compared to verse
<b>4</b>	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> x <b>ABCD</b> - <b>BCD</b> - <b>EFDF</b> - <i>Pre-chorus and lift</i> <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted chorus: 1:08, 2:03, 2:58</i>
<b>5</b>	Bad At Love - Halsey	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DC</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge
<b>6</b>	Thunder - Imagine Dragons	<b>F:</b> <b>ABC</b> - <b>ABC</b> - <b>DCCB</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
<b>7</b>	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> x <b>ABCAB</b> - <b>CAB</b> - <b>CAB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher
<b>8</b>	New Rules - Dua Lipa	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>ECD</b> x - <i>Post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. E = bridge Build-up function in chorus
<b>9</b>	Too Good at Goodbyes - Sam Smith	<b>F:</b> <b>ABCD</b> - <b>ABCDC</b> - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifted choruses: 0:40, 1:54</i> First D is brief, second is elaborate
<b>10</b>	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> x <b>ABCCCA</b> - <b>CCCAB</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus, verse <i>Downshifts in verses before choruses: 2:12, 4:03</i>

**5/2018: Week number 5, ending Feb 3**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
4	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
5	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
6	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	Diplomatic Immunity - Drake	<b>F:</b> xABC - No dynamic highpoint <b>D:</b> Short intro, verses, outro Verses form a continuous flow
8	New Rules - Dua Lipa	<b>F:</b> xABCD-ABCD-ECDx - Post-chorus <b>D:</b> Verse, chorus, post-chorus. E = bridge Build-up function in chorus
9	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - Raised chorus <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge
10	No Limit - G-Eazy ft. A\$AP Rocky & Cardi B	<b>F:</b> xABCAB-CAB-CAB - Raised chorus <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Strong post-chorus/pre-verse, but chorus is higher

**6/2018: Week number 6, ending Feb 10**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 4 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 5 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
5	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
6	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge
7	New Rules - Dua Lipa	<b>F:</b> xABCD-ABCD-ECDx - Post-chorus <b>D:</b> Verse, chorus, post-chorus. E = bridge Build-up function in chorus
8	Motorsport - Migos, Nicki Minaj & Cardi B	<b>F:</b> xABCCCA-CCCABx - Raised chorus <b>D:</b> Chorus, post-chorus, verse <i>Downshifts</i> in verses before choruses: 2:12, 4:03
9	Say Something - Justin Timberlake ft. Chris Stapleton	<b>F:</b> xABCD-ABCD-ECDE - Raised hooks/choruses <b>D:</b> Verse, chorus 1, chorus 2, post-chorus All parts feature strong hooks on the same music, leading to a sense of equality between them
10	Thunder - Imagine Dragons	<b>F:</b> ABC-ABC-DCCB - Raised chorus <b>D:</b> Verse, pre-chorus hook, chorus. D = bridge

**7/2018: Week number 7, ending Feb 17**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
5	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
6	New Rules - Dua Lipa	<b>F:</b> xABCD-ABCD-ECDx - Post-chorus <b>D:</b> Verse, chorus, post-chorus. E = bridge Build-up function in chorus
7	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro
8	Stir Fry - Migos	<b>F:</b> xABCC-ABCC-ABCBCx - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> chorus: 0:52, 1:46, 2:38 Title hook repeated at higher dynamics the 2nd time, followed by equivalent sung part the 1st and 3rd time
9	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
10	Bad At Love - Halsey	<b>F:</b> xABC-ABC-DC - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge

**8/2018: Week number 8, ending Feb 24**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> x - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> <b>ABC</b> x- <b>ABC</b> - <b>DC</b> x - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> x <b>ABCD</b> - <b>BCD</b> - <b>EFDF</b> - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Havana - Camila Cabello ft. Young Thug	<b>F:</b> x <b>ABCA</b> - <b>DAE</b> -x <b>CAE</b> - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
5	Rockstar - Post Malone	<b>F:</b> x <b>ABCA</b> - <b>BA</b> x - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
6	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> x - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
7	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
8	New Rules - Dua Lipa	<b>F:</b> x <b>ABCD</b> - <b>ABCD</b> - <b>ECD</b> x - Post-chorus <b>D:</b> Verse, chorus, post-chorus. E = bridge Build-up function in chorus
9	All the Stars - Kendrick Lamar ft. SZA	<b>F:</b> x <b>AB</b> - <b>CAB</b> - <b>DAB</b> x - Raised chorus <b>D:</b> Verse, chorus, Kendrick rap verse, SZA verse
10	Stir Fry - Migos	<b>F:</b> x <b>ABCC</b> - <b>ABCC</b> - <b>ABCBC</b> x - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> chorus: 0:52, 1:46, 2:38 Title hook repeated at higher dynamics the 2nd time, followed by equivalent sung part the 1st and 3rd time



**9/2018: Week number 9, ending Mar 3**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
5	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
6	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
7	All the Stars - Kendrick Lamar ft. SZA	<b>F:</b> xAB-CAB-DABx - Raised chorus <b>D:</b> Verse, chorus, Kendrick rap verse, SZA verse
8	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
9	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro
10	Stir Fry - Migos	<b>F:</b> xABCC-ABCC-ABCBCx - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> chorus: 0:52, 1:46, 2:38 Title hook repeated at higher dynamics the 2nd time, followed by equivalent sung part the 1st and 3rd time

**10/2018: Week number 10, ending Mar 10**

**Summary and numbers:**

- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
3	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
4	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
5	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
6	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
7	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
8	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - Raised chorus <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
9	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro
10	All the Stars - Kendrick Lamar ft. SZA	<b>F:</b> xAB-CAB-DABx - Raised chorus <b>D:</b> Verse, chorus, Kendrick rap verse, SZA verse

**11/2018: Week number 11, ending Mar 17**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
6	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
7	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
8	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
9	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro
10	Stir Fry - Migos	<b>F:</b> xABCC-ABCC-ABCBCx - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> chorus: 0:52, 1:46, 2:38 Title hook repeated at higher dynamics the 2nd time, followed by equivalent sung part the 1st and 3rd time

**12/2018: Week number 12, ending Mar 24**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
5	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
6	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
7	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
8	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro
9	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
10	All the Stars - Kendrick Lamar ft. SZA	<b>F:</b> xAB-CAB-DABx - Raised chorus <b>D:</b> Verse, chorus, Kendrick rap verse, SZA verse

**13/2018: Week number 13, ending Mar 31**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
3	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
4	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
5	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
6	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
7	SAD! - XXXTENTACION	<b>F:</b> xABA-CAx - Raised chorus <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up again before verse end. Effect lasts into chorus, therefore counted
8	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45
9	Freaky Friday - Lil Dicky ft. Chris Brown	<b>F:</b> xABC-ABC-DBE - Raised chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = outro Subtle changes in the beat of the parts of the verse, with the vocals moving two forward and one back
10	Pray For Me - The Weeknd ft. Kendrick Lamar	<b>F:</b> xABC-DCE-CFx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = rap verse E = post-chorus. F = bridge/outro

**14/2018: Week number 14, ending Apr 7**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
3	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
6	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
7	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
8	Freaky Friday - Lil Dicky ft. Chris Brown	<b>F:</b> xABC-ABC-DBE - Raised chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = outro Subtle changes in the beat of the parts of the verse, with the vocals moving two forward and one back
9	SAD! - XXXTENTACION	<b>F:</b> xABA-CAx - Raised chorus <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up again before verse end. Effect lasts into chorus, therefore counted
10	Havana - Camila Cabello ft. Young Thug	<b>F:</b> xABCA-DAE-xCAE - Raised chorus <b>D:</b> Chorus, verse, pre-chorus. D = rap verse E = post-chorus <i>Downshifted</i> pre-choruses: 0:45

**15/2018: Week number 15, ending Apr 14**

**Summary and numbers:**

- 3 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	God's Plan - Drake	<b>F:</b> xABC-ABCx - Verse <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
2	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - Raised chorus <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
3	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - Low/high chorus <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
4	Call Out My Name - The Weeknd	<b>F:</b> xABC-ABCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus
5	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - Raised chorus <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
6	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - Low/high chorus <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
7	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> ABCx-ABC-DCx - Raised chorus <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
8	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> xABCD-BCD-EFDF - Pre-chorus and lift <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58
9	Freaky Friday - Lil Dicky ft. Chris Brown	<b>F:</b> xABC-ABC-DBE - Raised chorus <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = outro Subtle changes in the beat of the parts of the verse, with the vocals moving two forward and one back
10	Walk It Talk It - Migos ft. Drake	<b>F:</b> xAABAA-BAA-BAA-BAA - Low/high chorus <b>D:</b> Chorus, verse. All choruses double: one low, one high <i>Downshifts</i> in verse: 0:53, 2:11, 3:03. Chorus: 4:10

**16/2018: Week number 16, ending Apr 21**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with pre-chorus highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> x <b>ABCA</b> - <b>DBCDA</b> - <b>EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	God's Plan - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
3	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA</b> - <b>BA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
6	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> <b>ABCC</b> - <b>ABC</b> - <b>DCCC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
7	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> <b>ABC</b> x- <b>ABC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
8	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC</b> - <b>ABDC</b> - <b>ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
9	Freaky Friday - Lil Dicky ft. Chris Brown	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBE</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = outro Subtle changes in the beat of the parts of the verse, with the vocals moving two forward and one back
10	Finesse (Remix) - Bruno Mars ft. Cardi B	<b>F:</b> x <b>ABCD</b> - <b>BCD</b> - <b>EFDF</b> - <i>Pre-chorus and lift</i> <b>D:</b> Rap, verse, pre-chorus, chorus. E= bridge, F = lift <i>Downshifted</i> chorus: 1:08, 2:03, 2:58



**17/2018: Week number 17, ending Apr 28**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> x <b>ABCA</b> - <b>DBCDA</b> - <b>EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	God's Plan - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
3	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> x <b>AB</b> - <b>AB</b> - <b>CB</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA</b> - <b>BA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> <b>ABCC</b> - <b>ABC</b> - <b>DCCC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
6	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> x <b>ABA</b> - <b>BA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
7	Perfect - Ed Sheeran duet with Beyonce	<b>F:</b> <b>ABC</b> x- <b>ABC</b> - <b>DC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
8	Freaky Friday - Lil Dicky ft. Chris Brown	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBE</b> - <i>Raised chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = outro Subtle changes in the beat of the parts of the verse, with the vocals moving two forward and one back
9	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC</b> - <b>ABDC</b> - <b>ABAD</b> Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
10	Chun-Li - Nicki Minaj	<b>F:</b> x <b>AB</b> -x <b>ACB</b> -Dx - <i>Raised chorus</i> <b>D:</b> Verse, chorus, pre-chorus. D = outro/bridge <i>Downshifts</i> in verse 0:29 and pre-chorus 1:49 Bass removed in verse downshift

**18/2018: Week number 18, ending May 5**

**Summary and numbers:**

- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
3	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
4	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
5	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
6	ATM - J. Cole	<b>F:</b> xABCB-CxCBA - <i>Raised chorus</i> <b>D:</b> Intro/outro, chorus, verse
7	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
8	Kevin's Heart - J. Cole	<b>F:</b> ABCDB-EAx - <i>Raised choruses</i> <b>D:</b> Sung verse, chorus T1, rap verse, pre-chrs, chorus T2 Ambiguous form with several strong hooks more than one alternative for both chorus and verse
9	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
10	KOD - J. Cole	<b>F:</b> xABA-BBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse <i>Downshift</i> at third verse: 1:48

**19/2018: Week number 19, ending May 12**

**Summary and numbers:**

- All songs in chart with downshift or post-chorus variant
- 1 song with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
3	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
4	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
5	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
6	Never Be the Same - Camilla Cabello	<b>F:</b> xABCD-ABCD-EC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:43, 1:57
7	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
8	Rockstar - Post Malone	<b>F:</b> xABCA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, lifted part <i>Downshifted</i> chorus: 1:23, compared to lift before Chorus vocals provide dynamic lift compared to verse
9	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
10	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre

**20/2018: Week number 20, ending May 19**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 1 of these is without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	This Is America - Childish Gambino	<b>F:</b> ABCDB-CDDx - <i>Raised chorus</i> <b>D:</b> Intro, chorus, verse. D = pre-chorus or post-verse <i>Downshift</i> for pre-chorus set-up of D: 1:36 No reduction of intensity from chorus hook to verse
<b>2</b>	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
<b>3</b>	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
<b>4</b>	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
<b>5</b>	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
<b>6</b>	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
<b>7</b>	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars bf chorus: 0:54, 2:03
<b>8</b>	Never Be the Same - Camilla Cabello	<b>F:</b> xABCD-ABCD-EC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:43, 1:57
<b>9</b>	Perfect - Ed Sheeran	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo
<b>10</b>	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre

**21/2018: Week number 21, ending May 26**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 1 of these is without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	This Is America - Childish Gambino	<b>F:</b> ABCDB-CDDx - <i>Raised chorus</i> <b>D:</b> Intro, chorus, verse. D = pre-chorus or post-verse <i>Downshift</i> for pre-chorus set-up of D: 1:36 No reduction of intensity from chorus hook to verse
2	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
3	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
6	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
7	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
8	Look Alive - BlocBoy JB ft. Drake	<b>F:</b> xABA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse (one for each artist) <i>Downshifted</i> verse eight bars before chorus: 0:54, 2:03
9	Never Be the Same - Camilla Cabello	<b>F:</b> xABCD-ABCD-EC - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifted</i> pre-choruses: 0:43, 1:57
10	Perfect - Ed Sheeran	<b>F:</b> ABCx-ABC-DCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = instrumental solo

**22/2018: Week number 22, ending Jun 2**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	This Is America - Childish Gambino	<b>F:</b> ABCDB-CDDx - <i>Raised chorus</i> <b>D:</b> Intro, chorus, verse. D = pre-chorus or post-verse <i>Downshift</i> for pre-chorus set-up of D: 1:36 No reduction of intensity from chorus hook to verse
3	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
4	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
5	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
6	Yes Indeed - Lil Baby ft. Drake	<b>F:</b> xAB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse: 0:32
7	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
8	Boo'd Up - Ella Mai	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
9	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge No full downshift, but two-bar transition in 2nd pre
10	Fake Love - BTS	<b>F:</b> ABCADB-CEDDBA - <i>Raised &amp; post-chorus</i> <b>D:</b> Pre-chorus, chorus 1, verse, chorus 2. E = bridge <i>Downshifting</i> pre-chorus 1: 1:02, bridge: 2:30 Bridge takes place in form established by pre-chorus 1 Chorus 1 turns post-chorus with chorus 2 played first

**23/2018: Week number 23, ending Jun 9**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
3	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
4	This Is America - Childish Gambino	<b>F:</b> ABCDB-CDDx - <i>Raised chorus</i> <b>D:</b> Intro, chorus, verse. D = pre-chorus or post-verse <i>Downshift</i> for pre-chorus set-up of D: 1:36 No reduction of intensity from chorus hook to verse
5	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
6	Yes Indeed - Lil Baby ft. Drake	<b>F:</b> xAB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verse: 0:32
7	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
8	Boo'd Up - Ella Mai	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
9	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14
10	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre

**24/2018: Week number 24, ending Jun 16**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 9 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>A</b> ABC <b>DAA</b> - <b>BAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
2	Nice For What - Drake	<b>F:</b> x <b>ABCA</b> - <b>DBCDA</b> - <b>EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC</b> - <b>ABDC</b> - <b>ABAD</b> Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC</b> - <b>ABCC</b> - <b>DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
5	God's Plan - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
6	Boo'd Up - Ella Mai	<b>F:</b> x <b>ABC</b> - <b>ABC</b> - <b>DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57
7	This Is America - Childish Gambino	<b>F:</b> <b>ABCDB</b> - <b>CDD</b> x - <i>Raised chorus</i> <b>D:</b> Intro, chorus, verse. D = pre-chorus or post-verse <i>Downshift</i> for pre-chorus set-up of D: 1:36 No reduction of intensity from chorus hook to verse
8	Yikes - Kanye West	<b>F:</b> <b>AABAA</b> - <b>BAAB</b> x - <i>Verse</i> <b>D:</b> Chorus, verse <i>Downshifted</i> choruses: 0:55, 1:50 Choruses are doubled all three times, none are lifted Verse becomes dynamic highpoint although the chorus clearly has memorable hooks
9	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA</b> - <b>BBCB</b> - <b>AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
10	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> <b>ABCC</b> - <b>ABC</b> - <b>DCCC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up



**25/2018: Week number 25, ending Jun 23**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
5	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
6	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
7	Boo'd Up - Ella Mai	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
8	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> ABCC-ABC-DCCC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up
9	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
10	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14

**26/2018: Week number 26, ending Jun 30**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts
- 1 song with one or more build-ups

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	SAD! - XXXTENTACION	<b>F:</b> x <b>ABA-CA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up again before verse end. Effect lasts into chorus, therefore counted
2	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
3	Nice For What - Drake	<b>F:</b> x <b>ABCA-DBCDA-EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
4	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
5	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
6	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA-BAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
7	Boo'd Up - Ella Mai	<b>F:</b> x <b>ABC-ABC-DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
8	God's Plan - Drake	<b>F:</b> x <b>ABC-ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
9	No Tears Left to Cry - Ariana Grande	<b>F:</b> <b>ABCDAB-CDAB-EAB</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
10	The Middle - Zedd ft. Maren Morris & Grey	<b>F:</b> <b>ABCC-ABC-DCCC</b> - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge. <i>Downshifted</i> chorus: 0:29. Pre-chorus: 1:23. Builds up

**27/2018: Week number 27, ending Jul 7**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
2	SAD! - XXXTENTACION	<b>F:</b> xABA-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up again before verse end. Effect lasts into chorus, therefore counted
3	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
4	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
5	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> xAABCDAA-BAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
6	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
7	Boo'd Up - Ella Mai	<b>F:</b> xABC-ABC-DBCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
8	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABCDAB-CDAB-EAB- <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
9	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
10	Meant to Be - Bebe Rexha ft. Florida Georgia Line	<b>F:</b> xAB-AB-CB - <i>Raised chorus</i> <b>D:</b> Verse, chorus. D= bridge <i>Downshifted</i> transition in 2nd verse: 1:14

**28/2018: Week number 28, ending Jul 14**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 1 of these is without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Nice For What - Drake	<b>F:</b> xABCA-DBCDA-EBAx - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
2	Nonstop - Drake	<b>F:</b> xAB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verses: 1:07, 2:53 Long verses, hook-based choruses
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	God's Plan - Drake	<b>F:</b> xABC-ABCx - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
5	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
6	In My Feelings - Drake	<b>F:</b> xABA-CA-Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D = outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus Second verse resides around one level
7	I'm Upset - Drake	<b>F:</b> xABC-ACB-ACBx - <i>Raised chorus</i> <b>D:</b> Chorus, recurring verse, verse No downshift systematically connected to formal parts
8	Emotionless - Drake	<b>F:</b> ABA-BAAx - <i>Verse, low/high chorus</i> <b>D:</b> Chorus, verse <i>Downshifts</i> at 1:42, 3:34 Mariah Carey sample plays as stripped-down chorus when it plays alone, but as an underlay in the verses It is a dynamically high chorus only in the last round
9	Don't Matter to Me - Drake ft. Michael Jackson	<b>F:</b> xABCD-ABCDx - <i>Post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in chorus: 0:55, 2:28; in verse & pre: 1:51 MJ parts counted as chorus and post-chorus
10	SAD! - XXXTENTACION	<b>F:</b> xABA-CAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up before verse end

**29/2018: Week number 29, ending Jul 21**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus Second verse resides around one level
<b>2</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC- <b>ABDC</b> - <b>ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>3</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC- <b>ABCC</b> - <b>DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
<b>4</b>	Nice For What - Drake	<b>F:</b> x <b>ABCA</b> - <b>DBCDA</b> - <b>EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
<b>5</b>	Boo'd Up - Ella Mai	<b>F:</b> xABC- <b>ABC</b> - <b>DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
<b>6</b>	God's Plan - Drake	<b>F:</b> xABC- <b>ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15
<b>7</b>	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA</b> - <b>BBCB</b> - <b>AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
<b>8</b>	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABC <b>DAB</b> - <b>CDAB</b> - <b>EAB</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
<b>9</b>	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA</b> - <b>BA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
<b>10</b>	SAD! - XXXTENTACION	<b>F:</b> x <b>ABA</b> - <b>CA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse. C = instrumental bridge <i>Downshift</i> in verse: 1:03. Shifts up again before verse end. Effect lasts into chorus, therefore counted

**30/2018: Week number 30, ending Jul 28**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus Second verse resides around one level
2	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC- <b>ABDC</b> - <b>ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
3	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC- <b>ABCC</b> - <b>DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
4	Nice For What - Drake	<b>F:</b> x <b>ABCA</b> - <b>DBCDA</b> - <b>EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
5	Boo'd Up - Ella Mai	<b>F:</b> xABC- <b>ABC</b> - <b>DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
6	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA</b> - <b>BBCB</b> - <b>AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
7	Better Now - Post Malone	<b>F:</b> x <b>AABCA</b> - <b>BAA</b> - <b>DAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
8	No Tears Left to Cry - Ariana Grande	<b>F:</b> ABC <b>DAB</b> - <b>CDAB</b> - <b>EAB</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
9	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA</b> - <b>BAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
10	God's Plan - Drake	<b>F:</b> x <b>ABC</b> - <b>ABC</b> x - <i>Verse</i> <b>D:</b> Verse, pre-chorus, chorus <i>Downshifted</i> pre: 0:50, 2:04. Chorus: 1:02, 2:15

**31/2018: Week number 31, ending Aug 4**

**Summary and numbers:**

- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus
2	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC- <b>ABDC</b> - <b>ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
3	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC- <b>ABCC</b> - <b>DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
4	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
5	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
6	Nice For What - Drake	<b>F:</b> x <b>ABCA-DBCDA-EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58
7	Boo'd Up - Ella Mai	<b>F:</b> xABC- <b>ABC-DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57
8	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
9	Psycho - Post Malone ft. Ty Dolla \$ign	<b>F:</b> x <b>AABCDAA-BA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse. C & D = two-part bridge <i>Downshifts</i> before bridge, 0:54, and after: 1:22. In second verse: 2:44
10	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus

**32/2018: Week number 32, ending Aug 11**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 8 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 9 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus
<b>2</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC- <b>ABDC</b> - <b>ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>3</b>	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
<b>4</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC</b> - <b>DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
<b>5</b>	No Brainer - DJ Khaled ft. Justin Bieber, Quavo & Chance the Rapper	<b>F:</b> x <b>ABCD-ABB-CDABB-CDAB</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> pre-choruses: 1:06, 2:12 Post-choruses extensive. Functions also as pre-verse
<b>6</b>	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
<b>7</b>	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
<b>8</b>	Boo'd Up - Ella Mai	<b>F:</b> xABC- <b>ABC</b> - <b>DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57 Dynamic shifts regulated by hi-hat patterns
<b>9</b>	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus
<b>10</b>	Nice For What - Drake	<b>F:</b> x <b>ABCA-DBCDA-EBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, Verse, pre-chorus. D = pre-verse part <i>Downshift</i> for pre-chorus: 0:56, 1:58



**33/2018: Week number 33, ending Aug 18**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
<b>2</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
<b>3</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>4</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:x <b>A</b> 2: <b>BCBC</b> 3:x <b>DEF-DEF</b> x - 2: <i>Verse</i> , 3: <i>Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
<b>5</b>	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
<b>6</b>	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
<b>7</b>	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
<b>8</b>	STARGAZING - Travis Scott	<b>F:</b> x <b>ABCABD-xE</b> - <i>Raised chorus &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verse. D = interlude, E = verse No downshift, as the music and verse following the interlude can easily be interpreted as a different song
<b>9</b>	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus
<b>10</b>	Boo'd Up - Ella Mai	<b>F:</b> x <b>ABC-ABC-DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57, removed hi-hats

**34/2018: Week number 34, ending Aug 25**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 9 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
<b>2</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
<b>3</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>4</b>	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
<b>5</b>	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
<b>6</b>	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
<b>7</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2: <b>BCBC</b> 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
<b>8</b>	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus
<b>9</b>	Boo'd Up - Ella Mai	<b>F:</b> x <b>ABC-ABC-DBC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = bridge <i>Downshifts</i> in pre-chorus: 0:47, 1:57, removed hi-hats
<b>10</b>	No Brainer - DJ Khaled ft. Justin Bieber, Quavo & Chance the Rapper	<b>F:</b> x <b>ABCD-ABB-CDABB-CDAB</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus <i>Downshifted</i> pre-choruses: 1:06, 2:12 Post-choruses extensive. Functions also as pre-verse

**35/2018: Week number 35, ending Sep 1**

**Summary and numbers:**

- 3 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 3 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
2	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
5	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
6	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
7	No Tears Left to Cry - Ariana Grande	<b>F:</b> <b>ABCDAB-CDAB-EAB</b> - <i>Raised and post-chorus</i> <b>D:</b> Chorus, post-chorus, verse, pre-chorus. E = bridge Short post-chorus extension repeats chorus' punchline No full downshift, but two-bar transition in 2nd pre
8	God Is A Woman - Ariana Grande	<b>F:</b> <b>ABCA-BCADD</b> - <i>Raised chorus, verses</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus/outro <i>Downshifted</i> chorus: 1:09. Pre-chorus: 2:04 Downshift variation, yet systematic. The verses are counted as highpoints as only the last chorus is raised, three quarters into the song
9	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2: <b>BCBC</b> 3:xDEF-DEFx - 2:Verse, 3:Post-chr <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 and chorus in part three: 3:08, 4:10
10	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus

**36/2018: Week number 36, ending Sep 8**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 3 songs with verse highpoint
- 9 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
2	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
5	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
6	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
7	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:x <b>A</b> 2: <b>BCBC</b> 3:x <b>DEF-DEF</b> x - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 and chorus in part three: 3:08, 4:10
8	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus
9	Love Lies - Khalid ft. Normani	<b>F:</b> x <b>ABC-ABCC-DCC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:53, 1:46
10	God Is A Woman - Ariana Grande	<b>F:</b> <b>ABCA-BCADD</b> - <i>Raised chorus, verses</i> <b>D:</b> Chorus, verse, pre-chorus. D = post-chorus/outro <i>Downshifted</i> chorus: 1:09. Pre-chorus: 2:04 Downshift variation, yet systematic. The verses are counted as highpoints as only the last chorus is raised, three quarters into the song

**37/2018: Week number 37, ending Sep 15**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o None of these are without downshift or post-extension highpoint
- 3 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
<b>2</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
<b>3</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>4</b>	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
<b>5</b>	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
<b>6</b>	Lucky You - Eminem ft. Joyner Lucas	<b>F:</b> x <b>ABCA-CDB</b> - <i>Raised chorus, verse</i> <b>D:</b> Pre-chorus, chorus, verse. D = pre-chorus build <i>Downshifted</i> chorus: 1:52. Pre-chorus build: 3:39 applied unpretentiously
<b>7</b>	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
<b>8</b>	The Ringer - Eminem	<b>F:</b> xA - <i>No formal highpoint</i> <b>D:</b> Verse - one long formal part
<b>9</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2: <b>BCBC</b> 3:x <b>DEF-DEF</b> x - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 and chorus in part three: 3:08, 4:10
<b>10</b>	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus

**38/2018: Week number 38, ending Sep 22**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	In My Feelings - Drake	<b>F:</b> x <b>ABA-CA</b> -Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
2	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
3	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> x <b>ABC-ABDC-ABADC</b> x - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
4	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
5	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
6	I Love It - Kanye West ft. Lil Pump	<b>F:</b> x <b>ABCA-DBA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge hook (Kanye)
7	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB-AB-AB-AB-ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
8	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:x <b>A</b> 2: <b>BCBC</b> 3:x <b>DEF-DEF</b> x - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
9	Taste - Tyga ft. Offset	<b>F:</b> x <b>AB-AB-ABB</b> x - <i>Raised chorus</i> <b>D:</b> Verse, chorus <i>Downshifts</i> in verse: 0:30, 1:29. Chorus: 2:47 Verse downshifts affect chorus. Variation occurs with no downshift last verse, but in low/high last chorus
10	Love Lies - Khalid ft. Normani	<b>F:</b> x <b>ABC-ABCC-DCC</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:53, 1:46

**39/2018: Week number 39, ending Sep 29**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 7 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
2	In My Feelings - Drake	<b>F:</b> xABA-CA-Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus Second verse resides around one level
3	Killshot - Eminem	<b>F:</b> xABABAx - <i>No formal highpoints</i> <b>D:</b> Verse, interludes (with short interjections)
4	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
5	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
6	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
7	I Love It - Kanye West ft. Lil Pump	<b>F:</b> xABCA-DBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge hook (Kanye)
8	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> xXAB-AB-AB-ABBx - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
9	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
10	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC-BBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined Material in B used for several transitions

**40/2018: Week number 40, ending Oct 6**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 1 song with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 1 of these is without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 8 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse Dynamic lifts only in post-chorus
<b>2</b>	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
<b>3</b>	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12 Variations in downshifts and chorus intensity
<b>4</b>	In My Feelings - Drake	<b>F:</b> xABA-CA-Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48 Four bars down then four up before chorus Second verse resides around one level
<b>5</b>	Killshot - Eminem	<b>F:</b> xABABAx - <i>No formal highpoints</i> <b>D:</b> Verse, interludes (with short interjections)
<b>6</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
<b>7</b>	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC-ABDC-ABADCx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
<b>8</b>	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> xXAB-AB-AB-AB-ABBx - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains
<b>9</b>	I Love It - Kanye West ft. Lil Pump	<b>F:</b> xABCA-DBAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge hook (Kanye)
<b>10</b>	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC-BBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined Material in B used for several transitions



**41/2018: Week number 41, ending Oct 13**

**Summary and numbers:**

- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 1 of these is without downshift or post-extension highpoint
- 1 song with verse highpoint
- 1 song with coda as highpoint
- 7 songs with one or more downshifts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
2	Mona Lisa - Lil Wayne ft. Kendrick Lamar	<b>F:</b> xABA-BBCD - <i>Raised chorus, coda</i> <b>D:</b> Chorus, verse. C = Kendrick verse, D = coda <i>Downshift</i> in verse: 0:47, considerable length 2 verses up, 2 down, 1 up and then raised chorus C builds tension gradually, D releases at high dynamic
3	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
4	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
5	Don't Cry - Lil Wayne ft. XXXTENTACION	<b>F:</b> xABAA-BAAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse <i>Downshifts</i> in verses: 1:08, 2:34
6	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
7	Uproar - Lil Wayne ft. Swizz Beats	<b>F:</b> xAB-ABx - <i>Raised chorus</i> <b>D:</b> Verse, chorus Systematic withholding of the beat throughout, not tied to any formal part. Refrain material in verse also shared with chorus
8	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC-BBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined Material in B used for several transitions
9	In My Feelings - Drake	<b>F:</b> xABA-CA-Dx - <i>Raised chorus</i> <b>D:</b> Chorus, verse, alternative verse. D= outro/bridge <i>Downshift</i> in verse 1: 0:48, four bars before chorus
10	Let It Fly - Lil Wayne ft. Travis Scott	<b>F:</b> xABCA-B - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus <i>Downshift</i> in pre-chorus in several steps: 1:15-1:26 Lasts into chorus. Intensity raised half-way in chorus

**42/2018: Week number 42, ending Oct 20**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 2 songs with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC- <b>ABCC</b> -DE <b>BC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
2	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA</b> -BBCB- <b>AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
3	Better Now - Post Malone	<b>F:</b> x <b>AABCA</b> - <b>BAA</b> - <b>DAA</b> x - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
4	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> x <b>ABB</b> - <b>ABB</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
5	Shallow - Lady Gaga ft. Bradley Cooper	<b>F:</b> xABx <b>ABCD</b> - <b>ECD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge
6	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2: <b>BCBC</b> 3:xDEF- <b>DEF</b> x - 2:Verse, 3:Post- <i>chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
7	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC- <b>BBCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined Material in B used for several transitions
8	Happier - Marshmello ft. Bastille	<b>F:</b> <b>ABCD</b> A- <b>BCDA</b> - <b>EAACDA</b> - <i>Drop, raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up Drop gets short chorus as tail - labelled chorus and not refrain due to double use following the bridge
9	I Like It - Cardi B ft. Bad Bunny & J Balvin	<b>F:</b> xABC- <b>ABDC</b> - <b>ABAD</b> Cx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = cadence variation <i>Downshifts</i> in verse 0:42, 1:52, cadence 2:07, 3:31
10	FEFE - 6ix9ine ft. Nicki Minaj & Murda Beatz	<b>F:</b> x <b>XAB</b> - <b>AB</b> - <b>AB</b> - <b>AB</b> - <b>ABB</b> x - <i>Verse</i> <b>D:</b> Verse, refrain <i>Downshifts</i> in refrains: 0:34, 0:57, 1:35, 1:58, 2:38 Verse is dynamic high, varied and "re-charged" by short interjected refrains

**43/2018: Week number 43, ending Oct 27**

**Summary and numbers:**

- 1 song with drop as highpoint
- 3 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> x <b>ABC-ABCC-DEBC</b> x - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
2	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> x <b>ABCA-BCB</b> - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
3	Lucid Dreams - Juice WRLD	<b>F:</b> x <b>AA-BBCB-AA</b> x - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
4	Better Now - Post Malone	<b>F:</b> x <b>AABCA-BAA-DA</b> Ax - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
5	MIA - Bad Bunny ft. Drake	<b>F:</b> x <b>ABCDB-CCAB</b> x - <i>Raised chorus</i> <b>D:</b> Pre-chorus, chorus, verses, pre-chorus variation <i>Downshifts</i> at pre-chorus variations: 1:19, 2:28
6	Happier - Marshmello ft. Bastille	<b>F:</b> <b>ABCD</b> A- <b>BCDA</b> - <b>EAACDA</b> - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up Drop gets short chorus as tail - labelled chorus and not refrain due to double use following the bridge
7	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:x <b>A</b> 2: <b>BCBC</b> 3:x <b>DEF-DEF</b> x - 2: <i>Verse</i> , 3: <i>Post-chorus</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs The last two have the constituent parts ready
8	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> x <b>ABB-ABB</b> x - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
9	Youngblood - 5 Seconds of Summer	<b>F:</b> <b>ABC-ABC-BBCD</b> - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined
10	Shallow - Lady Gaga ft. Bradley Cooper	<b>F:</b> x <b>ABxABC</b> D- <b>ECD</b> - <i>Raised and post-chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge

**44/2018: Week number 44, ending Nov 3**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these is without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
2	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 Downshifted chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
3	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
4	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up Drop gets short chorus as tail - labelled chorus and not refrain due to double use following the bridge
5	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
6	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
7	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC-BBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined
8	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
9	Sunflower - Post Malone ft. Swae Lee	<b>F:</b> xAABCD-AABDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, pre-chorus extension, chorus <i>Downshifts</i> in verse and pre-choruses: 0:48-58, 1:51 Pre-chorus part solved differently by the two artists
10	Love Lies - Khalid ft. Normani	<b>F:</b> xABC-ABCC-DCCx - <i>Low/high chorus</i> <b>D:</b> Verse, prechorus, chorus. D = bridge <i>Downshifted</i> choruses: 0:53, 1:46

**45/2018: Week number 45, ending Nov 10**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 3 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 6 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
2	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 Downshifted chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
3	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up Drop gets short chorus as tail - labelled chorus and not refrain due to double use following the bridge
4	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
5	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
6	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
7	Youngblood - 5 Seconds of Summer	<b>F:</b> ABC-ABC-BBCD - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus. D = B and C combined
8	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
9	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53 Choruses begin lowered before raising half-way, Post-choruses are lowered
10	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse

**46/2018: Week number 46, ending Nov 17**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 3 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
<b>2</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
<b>3</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
<b>4</b>	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
<b>5</b>	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17
<b>6</b>	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53 Choruses begin lowered before raising half-way, Post-choruses are lowered
<b>7</b>	Better Now - Post Malone	<b>F:</b> xAABCA-BAA-DAAx - <i>Low/high chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = bridge <i>Downshifted</i> pre-chorus: 1:06, chorus: 2:12
<b>8</b>	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
<b>9</b>	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse
<b>10</b>	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps

**47/2018: Week number 47, ending Nov 24**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
2	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
3	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
4	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53 Choruses begin lowered before raising half-way, Post-choruses are lowered
5	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
6	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
7	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse
8	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
9	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
10	Drip Too Hard - Lil Baby ft. Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps

**48/2018: Week number 48, ending Dec 1**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
2	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
3	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
4	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53 Choruses begin lowered before raising half-way, Post-choruses are lowered
5	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form
6	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
7	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse
8	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
9	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
10	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse



**49/2018: Week number 49, ending Dec 8**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 7 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - 2:Verse, 3:Post-chr <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 Downshifted chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
2	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
3	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
4	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53 Choruses begin lowered before raising half-way, Post-choruses are lowered
5	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
6	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse
7	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
8	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
9	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse
10	Lucid Dreams - Juice WRLD	<b>F:</b> xAA-BBCB-AAx - <i>Raised chorus</i> <b>D:</b> Chorus, verse 1, verse 2 <i>Downshift</i> for verse 2: 2:17 Summary of the formal part creates an ABA-form

**50/2018: Week number 50, ending Dec 15**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 5 songs with raised chorus as highpoint
  - o 2 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 1 song with refrain highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
2	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
3	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53
4	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
5	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
6	Going Bad - Meek Mill ft. Drake	<b>F:</b> xABC-ABCx - <i>Post-chorus</i> <b>D:</b> Verse, chorus/alt-verse, post-chorus/drop <i>Downshift</i> in verse 2: 0:44, 1:57 Post-chorus as bass drop without lyrics second time
7	All I Want for Christmas Is You - Mariah Carey	<b>F:</b> xAAABAx - <i>A-part's refrain at end</i> <b>D:</b> A-part with title refrain, B-part Non-modern song outline
8	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
9	Drip Too Hard - Lil Baby ft. Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
10	Mo Bamba - Sheck Wes	<b>F:</b> xAAA-BAx - <i>Raised chorus</i> <b>D:</b> Chorus variations, verse

**51/2018: Week number 51, ending Dec 22**

**Summary and numbers:**

- 1 song with drop as highpoint
- 2 songs with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 1 song with refrain highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
<b>1</b>	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20 Subtly introduced by gradually stripping synth and hat
<b>2</b>	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53
<b>3</b>	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
<b>4</b>	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
<b>5</b>	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
<b>6</b>	All I Want for Christmas Is You - Mariah Carey	<b>F:</b> xAAABAx - <i>A-part's refrain at end</i> <b>D:</b> A-part with title refrain, B-part Non-modern song outline
<b>7</b>	Sunflower - Post Malone ft. Swae Lee	<b>F:</b> xAABCD-AABDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, pre-chorus extension, chorus <i>Downshifts</i> in verse and pre-choruses: 0:48-58, 1:51 Pre-chorus part solved differently by the two artists
<b>8</b>	Drip Too Hard - Lil Baby ft .Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
<b>9</b>	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
<b>10</b>	Girls Like You - Maroon 5 ft. Cardi B	<b>F:</b> xABC-ABCC-DEBCx - <i>Raised &amp; post-chorus</i> <b>D:</b> Verse, chorus, post-chorus. D = bridge, E = rap verse

**52/2018: Week number 52, ending Dec 29**

**Summary and numbers:**

- 1 song with drop as highpoint
- 1 song with post-chorus as highpoint
- 2 songs with low/high chorus as highpoint
- 6 songs with raised chorus as highpoint
  - o 1 of these are without downshift or post-extension highpoint
- 1 song with verse highpoint
- 2 songs with refrain highpoint
- 7 songs with one or more downshifts
- 1 song with one or more build-up parts

#	Song - Artist	<b>F: Formal outline, highpoints in bold - highpoints named</b> <b>D: Descriptions, eventual downshift (mm:ss), comments</b>
1	Thank U, Next - Ariana Grande	<b>F:</b> xABC-ABCD-ABCDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus <i>Downshifts</i> in pre-choruses: 0:36, 1:20
2	Without Me - Halsey	<b>F:</b> xABCD-ABCD-EC - <i>Low/high chorus</i> <b>D:</b> Verse, pre-chorus, chorus, post-chorus. E = bridge <i>Downshifts</i> in beginning of choruses: 0:43, 1:53
3	SICKO MODE - Travis Scott ft. Drake, Swae Lee & Big Hawk	<b>F:</b> 1:xA 2:BCBC 3:xDEF-DEFx - <i>2:Verse, 3:Post-chr</i> <b>D:</b> Intro, verse, hook. D,E,F = Chorus, post-chorus, verse <i>Downshifted</i> hook refrain in part two: 1:40, 2:33 <i>Downshifted</i> chorus in part three: 3:08, 4:10 Three parts that could represent individual songs
4	Sunflower - Post Malone ft. Swae Lee	<b>F:</b> xAABCD-AABDx - <i>Raised chorus</i> <b>D:</b> Verse, pre-chorus, pre-chorus extension, chorus <i>Downshifts</i> in verse and pre-choruses: 0:48-58, 1:51
5	Happier - Marshmello ft. Bastille	<b>F:</b> ABCDA-BCDA-EAACDA - <i>Drop &amp; raised chorus</i> <b>D:</b> Chorus, verses, pre-chorus, drop. E = bridge <i>Downshifted</i> pre-choruses: 0:28, 1:26, builds up
6	High Hopes - Panic! At The Disco	<b>F:</b> xABCA-BCDAA - <i>Raised chorus</i> <b>D:</b> Chorus, verse, pre-chorus. D = pre-chorus extension <i>Downshifted</i> pre-choruses: 0:59, 1:58
7	All I Want for Christmas Is You - Mariah Carey	<b>F:</b> xAAABAx - <i>A-part's refrain at end</i> <b>D:</b> A-part with title refrain, B-part Non-modern song outline
8	ZEZE - Kodak Black ft. Travis Scott & Offset	<b>F:</b> xABCA-BCB - <i>Raised chorus</i> <b>D:</b> Chorus, post-chorus/pre-verse hook, verse Possible downshifts not counted between B and C, as the downshift represents transition into a verse
9	Drip Too Hard - Lil Baby ft. Gunna	<b>F:</b> xABB-ABBx - <i>Low/high chorus</i> <b>D:</b> Verse, chorus <i>Downshift</i> in verses: 0:25, 1:24, chorus: 0:34, 1:33 Takes place through two steps
10	It's the Most Wonderful Time of the Year - Andy Williams	<b>F:</b> AABA-ABA - <i>Refrain of A-part, finale</i> <b>D:</b> A-part, B-part



